

ISSUE 63

THE MONTHLY MAGAZINE OF CULT TELEVISION

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NEW LOOK!

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COLOUR AND FEATURES



Journey to:
BABYLON 5
STAR TREK
BUCK ROGERS
SPACE PRECINCT

THE
TOMORROW
PEOPLE
Location
report from
the new series

Jon Pertwee was the third

DOCTOR WHO

**Visual
Recreation**
PUBLICATION



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The first part of our interview with Naren Shanker, Science Advisor and writer



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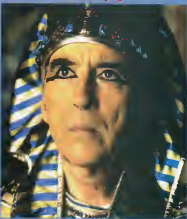
A guest review, looking at the start of this new series

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Our episode guide for this issue covers the first season



Scanned by Zeg



EDITORIAL

So, here is your chance to see our new look which we hope you will like. Any comments — particularly favourable! — will be gratefully received.

This issue also sees the start of our regular column *Memory Alpha*, which we hope will answer your questions and provide a forum for everyone to swap memories and facts. Once you've got a taste of what it is like, do write us with more questions for Jane to answer.

Meanwhile, our next Special is on its way, and it will be concentrating on the whole series of *The Next Generation*. It will be published 30th January, with the next regular issue on 16th February. See you then.

Juan Vincent-Rudski



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TV Zone Issue 43 February 1995 (ISSN 0957-3844)

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All letters, articles and photographs for possible publication are welcome. We will retain items if an SAE is enclosed but no responsibility can be undertaken for loss or damage. For subscription information see page 36. Advertising rates on application to the Editorial Address or telephone 0181 615 1120 and ask for TV Zone editors. Distribution: Comag, Trenchard Road, West Drayton, Middlesex UB7 7DE. Tel: 01895 441055. Printed by SouthernPrint.



Compiled by Dominic May

Who's Still Go

According to *Bilson* Jean-Marc Lofficier, *The New Adventures of Doctor Who* is very much a go project, despite the short lead time remaining before its planned launch in May. Decisions on casting have already been taken and agreement on the script has virtually been reached and Lofficier is at a loss to understand where the many rumoured problems have originated from.

In the meantime the so-called 'Dream Team' of Steven Spielberg, Jeffrey Katzenberg and David Geffen have linked with the ABC network to form a television studio, which will produce morning, daytime and primetime programming.



The *Daemons* revisited

Daemons at NFI

The National Film Theatre plays host to a season on restored television on January 28 at 4.15 pm in which the re-coloured first episode of *Doctor Who: The Daemons* will be shown alongside the *Strepia and Son* episode *A Winter's Tale*, which was reinstated with the help of a domestic copy held on Sony half-inch tape. Explanations of the techniques used and the difficulties encountered will be given.

TURBO BALONEY

Gerry Anderson has had his name removed from the limited version of *Thunderbirds* which began syndication in the US on 18 December under the title *Turbo Charge Thunderbirds*. The series has incorporated newly shot live-action sequences, storyline changes and voice and music replacement. Commenting on his decision, Anderson said, 'I had a good relationship with ITC for a long time, but I certainly don't have a relationship with them today... They did this without referring to me, and I have asked them to take my name off it. I told them not to make any reference to me in the publicity for the US version.' He would like a new series of *Thunderbirds* to be made using state of the art puppetry, but would remove his name from the series or the feature film, which is in development, if he had so direct involvement. *Turbo Charge Thunderbirds* is likely to be marketed internationally.

The original *Captain Scarlet* puppet, housed in a St Albans bank vault for the past 20 years, was recently sold for £12,075. Advertising for *Space Precinct*, with its logo 'Today The World, Tomorrow The Universe' claims that its US premiere episode did better than numerous popular series including *The Next Generation*, *RoboCop* and *Time Trax*.

Still on BBC2 but the new version is not FAB at all...



TV News

Following the current rerun of the first series, the second season of the romantic time travel comedy *Goodnight Sweetheart*, starring Nicholas Lyndhurst, Michelle Holmes and Dervla Kirwan, will begin on BBC1 in February.

The second series of *Babylon 5* has slipped out of Channel 4's winter schedule and will not be shown until at least the Spring. It is still unclear whether the widescreen format, which C4 is now capable of broadcasting in, will be transmitted. The channel recently purchased *The Six Million Dollar Man*, starring Lee Majors, for future broadcast.

Nickelodeon will run *Aaahh!!! Real Monsters* which Channel 4 also plans to show. The animated series, which concerns three young monsters who live underneath a city dump, will be voiced by Jim Belushi, Tim Curry and George Segal.

Goodnight Sweetheart



Sky One sees the arrival of *Season Two of The X-Files* on 21 February, which will almost certainly figure highly in the channel's ratings following its success on BBC2. Anthology series *Tales from the Crypt*, based on the 1950s comic book, begins on 18 February with star casts including Kyle MacLachlan, Michael J Fox, Whoopi Goldberg, Mimi Rogers, Brooke Shields, Patricia Pressley, Joe Penta, Timothy Dalton and Tom Hanks. Directors include Tobe Hooper, Richard Donner and William Friedkin. *A Star Trek* documentary, *Saga of Star Trek*, will be shown on 5 February prior to the return of *Deep Space Nine* which starts where it left off with *Playing God*. Gerry Anderson's *Space Precinct* will begin in March.

UK Gold has changed its mind and decided to run *Doctor Who* again from Jon Pertwee's *Doctor* from 26 January, presumably feeling that black and white

episodes appeal to fewer viewers.

BBC1 is looking to extend its hours beyond midnight, possibly going 24 hours, and hopes to create more programming strands such as Horror and Sci-Fi. Starting on Monday, 6 February for 26 weeks, with a Sunday repeat, is *The New Avengers*, while *The Fantastic Journey* returns on 4 February.

Forthcoming

The late Dennis Potter's final plays *Karaoke* and *Cold Lazarus* will be presented as two four-part serials in 60-minute episodes. *Renny Rye* will direct both serials with *Karaoke* aired first on BBC1 followed by *Cold Lazarus* on Channel 4, with each channel reciprocating transmission. Anna Choccolier has been cast as a scatty producer in *Karaoke*.

Progress on bringing *The Avengers* to the cinema continues to be made. The producer will be Jerry Weintraub (*The Specialist*, *The Karate Kid*).

ITV is developing an animation series *Captain Star: Inventing the Universe*, based on the strip created by Steven Appleby which has appeared in the *New Musical Express*, *The Observer* and *The Times*. Fox in the US is believed to have commissioned the series as a possible successor to *The Simpsons* for broadcast next Autumn.

Channel 4 is backing a new production of *Gulliver's Travels* with Jan Heason's Creature Shop expected to provide the special effects.



DS9 is back on Sky

VIDEO UPDATE

(Please note: The list is subject to change)

Publishers: BBC (B), CIC (C), Lumina (L), Universal (U)

February

8th Doctor Who	<i>Spearhead from Space/Death to the Daleks/The Robots of Death</i> (B) Unrated - £7.99	
Doctor Who	<i>The Krotons/The Dalemons/The Gaze of Peléon/The Deadly Assassin/The Keeper of Traken/Earthshock/The Caves of Androzani/Vengeance on Varos/The Hartnell Years/The Troughton Years</i> (B) £7.99 (L) £10.99	
The Avengers	19/20	(L) £10.99
Spidermen	1/2	(L) £10.99

March

8th Doctor Who	<i>The Android Invasion</i> (B)	
House of Cards	doublepack	(B)
To Play the King	doublepack	(B)
Tintin	<i>The Black Island/Tintin in America</i> (L) £9.99	

April

3rd Doctor Who	<i>Carnival of Monsters - extended</i> (B)	
Best of Aerdrman	Animation - non-broadcast material	(B)

May

2nd Doctor Who	<i>The Keys of Marinus - doublepack</i> (B)	
Red Dwarf VI	Volume I	(B)

June

5th Doctor Who	<i>The Mark of the Rani</i> (B)	
Red Dwarf VI	Volume II	(B)

July

3rd Doctor Who	<i>Time and the Rani</i> (B)	
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August

7th Doctor Who	<i>Frontier in Space - doublepack</i> (B)	
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September

4th K-9 & Company	<i>A Girl's Best Friend</i> (B)	
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October

2nd Doctor Who	<i>Paradise Towers</i> (B)	
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To be scheduled

Doctor Who: The Key to Time Season (B)

BBC single tapes are normally priced at £11.99 with doublepacks £16.99

THE LAWS OF STAR TREK...

Do you collect tv and film scripts? If so, beware... Apparently, Paramount Pictures Corporation has filed a federal copyright infringement lawsuit accusing two memorabilia dealers of selling copies of the scripts for *Star Trek Generations* and the first episode of *Star Trek: Voyager*.

The lawsuit states that an employee of Viacom Inc, Paramount's parent corporation, bought copies of both scripts for \$30 from the dealers at a *Star Trek* convention in Atlanta more than a month before the movie was released.

The lawsuit seeks an injunction barring the defendants from reproducing or selling the scripts. It asks that all copies of the scripts be impounded, and \$100,000 in damages for each sale of either script and legal costs. Paramount insists that the sale of the scripts succeeds in misleading the public as to the content of the movie and television shows and thus threatening movie sales and television ratings.



Star Trek Generations
Dr Soran (Malcolm McDowell) after the beans have been spilled...

RATINGS REVIEW

This issue surveys the audience ratings from week ending 21 August to 11 December 1994, a period which saw cult tv continuing to dominate BBC2, the conclusion to *Babylon 5*'s first season on Channel 4, *The Next Generation*'s final series in the ascendancy on Sky One and a virtual dearth of anything noteworthy on the mainstream terrestrial channels — so change them!

The success story of the period belongs to *The X-Files*, which weighed in with an average 4.63 million viewers, taking first position in the BBC2 chart with its second episode. The subsequent move from Monday to Thursday was greeted with a savage dip, before it re-established itself the following week with 5.65m rising to a high of 6.55m by the end of this survey period. It is now the consistent Number One programme on BBC2 and often outbids the ITV opposition. Departing this quarter was the full rerun of *Red Dwarf*, averaging 4.41m in the period (topping the BBC2 chart three times), 4.5m for the sixth series (compared with 5.5m for its first run less than a year earlier) and 4.45m over all 26 episodes. No wonder the BBC is keen to produce *Red Dwarf VI*.

Another success has been *Randall & Hopkirk (Deceased)* with an average 3.02m, up from *The Man From Uncle's* corresponding 2.47m in 1993 despite following further repeats of *Captain Scarlet* down from 1993's average 3.47m to 1.5m. It can often be found in the Top 10 drama chart. *The Next Generation's* Autumnal restoration provided a steady 3.53m return, similar to its achievements earlier in the year. *Buck Rogers* has provided good returns for Mondays averaging 2.92m.

Over on Sky One, *Next Generation's* final series delivered a healthy 0.71m average (terrestrial equivalent approximately 4m) with slight growth in its later episodes. Highlander on the other hand failed to maintain the momentum it had gathered last quarter, although the edition on 6th November delivered an impressive 0.56m. *The Wanderer* arrived with 0.46m, but got lost after that, failing to register in the satellite Top 10. Unless it performs well in other territories, a long life is not expected.

Channel 4's *Babylon 5* end of season cliffhanger attracted 2.43m, at least 0.5m up from its usual audience. The potential is there to grow its ratings with future seasons into Trek proportions if the Channel is prepared to support it. *Doctor Who* returned briefly to terrestrial tv in the form of the first Peter Cushing movie (in widescreen) with 3.56m (fourth most watched film in week), not dissimilar to the kind of patronage the last series received on BBC1 in 1993.

Time Trax was quickly dropped by ITV having suffered the humiliation of being the lowest scoring new evening import on either BBC1 or ITV for a decade.

The August bank holiday evening devoted to *Sir Low Grade* on BBC2 was of interest to around 2m, with the late night broadcast of *Danger Man* collecting 0.56m and registering as the sixth most seen drama that week. The ITC BBC1 screenings the following week were successful considering their late time slots, with *The Saint* (4.14m), *Spooks*, 1995 (3.02m) and *The Persuaders* (2.62m) all appearing in the drama Top 10 chart. *The Persuaders* score is particularly impressive considering it started much later than billed. These kind of results will almost certainly guarantee one of them a place in the BBC2 schedule following *The Champions*.



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The Mighty Morphin Power Rangers head for the cinema

Zentix TV is — SURF — developing a drama series based on comic-book hero Don Darc, which ex-Monty Python member Terry Jones is writing.

UK interest has been expressed in acquiring the format to Planet Galaxie, a live interactive game which was developed for channel France 2 by France Animation. *Midas Touch*, a game show set in

different Time zones, in which contestants will have to climb a Time travelling pyramid, has been commissioned by ITV for a six week run.

Shorts

Not content with turning our under-fives into ninjas, the producers of *The Mighty Morphin Power Rangers* are

making a big screen version. Shooting has been taking place in Sydney. The controversial tv series has been severely edited in Canada and New Zealand due to its violence, while in Scandinavia it was temporarily taken off the air just after the death of a young girl, although no official link was actually intimated.

Patrick Macnee presented his *Awards* co-star Diana Rigg with an Achievement in Arts Award at London's first Night of 200 Stars on 18 December.

A range of *Doctor Who* phonecards will be issued by British Telecom in the near future.

ITC's programme library, valued between \$120 million and \$180 million, is being sold to Polygram International.

Aardman Animation's *The Wrong Trousers* featuring Wallace and Gromit won the Cartoon D'Or, the top prize at

The Cartoon Forum recently held in the Azores.

As well as being graced with exceedingly low ratings, one of the winners of ITV's *Scavengers* (back in the New Year in a revamped format) hanged himself only a few weeks after the final. The Spanish version was quickly moved from a primetime slot to Saturday lunchtime after the ratings fell from two million viewers to 500,000. For some reason Fox is intending to produce a US version.

Trek Scrap

Star Trek Generations continued to thrive at the US box office despite lukewarm reviews, achieving a return of \$62.4 million after four weekends. The film is scheduled for release in the UK on February 17.

UK SATELLITE CHART

The number of UK satellite dish owners stands at approximately 2,763,000 (+508,000 in year) compared with 841,000 cable homes (+239,000 in year).

A sample monthly share of viewers in satellite and cable homes reveals some interesting differences in audience for times of day:

Channel	% of viewers between 1700-2500	% of viewers between 0600-1700
Sky One	21.1	11.7
Sky Sports	14.4	10.9
Sky Movies	11.3	7.2
The Movie Channel	9.9	5.8
UK Gold	7.0	11.9
TNT/The Cartoon Network	4.6	10.7
Eurosport	3.7	3.9
Discovery	3.3	0.8
MTV	3.3	5.0
Sky Movies Gold	3.2	0.1
Sky News	2.6	4.8
Brow	2.4	2.2
The Family Channel	2.0	N/A
Nickelodeon	1.5	7.1
UK Living	1.3	3.5
VH-1	0.3	0.5
QNT Europe	0.2	1.8
The Children's Channel	N/A	4.8

Among English language cable and satellite stations only UK Gold (83%), Sky News (84%), Sky Sports (89%), The Children's Channel (93%) and Discovery (51%) meet the requirement to comply with the European Commission 50% quota of European produced material for broadcast.

A recent marketing survey has shown that 10% of UK satellite viewers become disenchanted with the service and either get rid of their dish or cancel their subscriptions.

UPDATE DS9 - SEASON 3

Past Tense
Sisko is lost in Time



(2 Jan) *Past Tense, Part I* While en route to San Francisco in the Da Vinci, Sisko, Dax and Bashir are lost in a transporter accident and materialize in the Californian city, but in the year 2024. They are arrested and taken to the Sanctuary District, an area where the homeless and unemployed are interned, but Sisko realizes they are just days away from the Bell Riots, which were named after a man called Gabriel Bell. Guest stars: Jim Metzler (Chris Brynner), Frank Military (BC), Dick Miller (Vin), Bemardo (Al Rodrigo), Tina Lifford (Lee), Bill Smitrovich (Wes). Teleplay by Robert Hewitt Wolfe, Directed by Reza Badji.

(8 Jan) *Past Tense, Part II* While Odo and Kira attempt to trace their friends in Time, Sisko assumes the identity of Gabriel Bell — even though history records the fact that Bell will die in the riots. Guest cast: (as part I, plus) Deborah Van Valkenburgh (Preston), Clint Howard (Gredy), Richard Lee Jackson (Denny).

Directed by Jonathan Frakes.
(30 Jan) *Life Support* A Bajoran transporter is seriously damaged in an accident, leaving Vedek Bareil critically injured. In order that Bareil can attend a vital peace treaty with the Cardassians, Bashir is forced to use questionable methods to keep him alive... Guest stars: Philip Anglim (Vedek Bareil), Luk Vorhies (Loanne), Ann Gillespie (Nurse), Andrew Prynne (Legate Turrell), Louise Fletcher (Kai Winn). Teleplay by Ronald D Moore, Directed by Reza Badji.
(6 Feb) *Heart of Stone*
(13 Feb) *Destiny*

Life Support
A crisis for Kai Winn



OUT OF THE BOX

WHAT'S ON AROUND THE UK

08.00	Ghosts (commencing in Jan)	BBC1
08.00	Lola & Clark (New Adv Superman) (S2 in Feb)	BBC1
08.00	Daily (Monday - Friday)	
08.00/16.30	Mighty Morphin Power Rangers (1 Feb on)	Sky One
08.15	Thunderbirds (to 8 Feb)	BBC1
15.30	The Beverly Hillsbillies (to 27 Jun)	Bravo
17.00/22.00	Star Trek: The Next Generation	Sky One
21.00	The Twilight Zone (original) (except Mondays)	Bravo
23.00	Doctor Who	UK Gold
Mondays		
14.00/20.00	The Avengers	Bravo
17.00	Batman	BBC1
18.00	The Protectors	Bravo
18.00	Buck Rogers in the 25th Century	BBC2
18.30	The Invisible Man	Bravo
20.00	Adventures of Emilio County, Jr (to 15 Jan)	Sky One
21.00	The New Avengers (from Feb 6)	Bravo
Tuesdays		
18.15	The Dreamstone	ITV
18.35	Incredible Games	BBC1
18.00	Batman	C4
18.00	Get Smart (from Feb 7)	Bravo
20.00	The X-Files (from 21 Feb)	Sky One
20.00	Intruders Part I of II (17 Jan)	Sky One
Wednesdays		
14.00/20.00	The Avengers	Bravo
16.15	ReBoot	ITV
16.40	The Tomorrow People	ITV
17.10	Eldor (to 8 Feb)	BBC1
18.00	Star Trek: The Next Generation	BBC2
18.00	The Crystal Maze	C4
18.00	The Protectors	Bravo
20.00	Intruders Part II of II (18 Jan)	Sky One
Thursdays		
00.40	Alien Nation	Carlton
18.00	Quantum Leap	BBC2
18.00	Get Smart (from Feb 2)	Bravo
21.00	The X-Files (Series 1)	BBC2
Fridays		
14.00/20.00	The Avengers	Bravo
16.30	The Borrowers	BBC1
16.40	Virtually Impossible	ITV
18.00	The Protectors	Bravo
18.00	Captain Scarlet	BBC2
18.25	Randall & Hopkirk (Deceased)	BBC2
18.30	Edgar Wallace	Bravo
Saturdays		
00.15	The Fugitive	BBC2
00.30	The Troops (to Feb 18)	UK Gold
08.30	Lola & Clark: New Adventures of Superman	BBC1
08.30	Superboy	Sky One
08.55	The Mighty Morphin Power Rangers	ITV
09.15	X Men (part of Live & Kicking)	BBC1
09.30	Flash Gordon (from 7 Jan)	TCC
11.30/17.30	VR Troopers	Sky One
12.30	Get Smart	Bravo
14.00	The Fantastic Journey (from Feb 4)	Bravo
18.00	Wonder Woman	Sky One
17.00	Parker Lewis (Series 3)	Sky One
18.00	Blakes' 7	UK Gold
18.15	Young Indiana Jones Chronicles	BBC1
19.00	Kung Fu: The Legend Continues	Sky One
19.00	The Tripods (to Feb 11)	UK Gold
19.00	Thunderbirds (from Feb 16)	UK Gold
22.00	Tales from the Crypt (from 18 Feb)	Sky One
23.30	Tales of the Unexpected (from 4 Feb)	Family
Sundays		
00.30	Monsters	Sky One
07.25	The Man From UNCLE	BBC1
08.30	Superboy	Sky One
08.35	Bill and Ted's Excellent Adventures	C4
09.30	Joe 90	BBC2
09.30	Flash Gordon (from 8 Jan)	TCC
10.00	Eldor (second screening to 12 Feb)	BBC2
10.10	Doctor Who (Orionbus - some 9 10)	UK Gold
11.30	VR Troopers	Sky One
12.00	Blakes' 7	UK Gold
13.00	The Wild Wild West	Bravo
14.00	The New Avengers (from Feb 12)	Bravo
15.00	Get Smart	Bravo
15.00/21.00	Star Trek: The Next Generation (to 29 Jan)	Sky One
15.00/21.00	Saga of Star Trek (5 Feb)	Sky One
15.00/21.00	Deep Space Nine (from 12 Feb)	Sky One
20.25	Goodnight Sweetheart (commencing the)	BBC1

BERMAN & VOYAGER

Can the new spin-off Trek series repeat the success of its predecessor? Executive producer Rick Berman is adamant that it can, despite the fact that Voyager sees a major departure from the 'cosy' world of The Next Generation.

"We decided to do a new series," says Berman of Voyager's genesis. "But we wanted it to be different because if it gets dull to us, then it's gonna get dull to the audience. We didn't just do The Next Generation with a different cast."

"To try to put some conflict

into it we created a story that was going to involve a spaceship, USS Voyager, that was going to have people from Star Trek in it and also this group called the Maquis, who are a group of freedom fighters/terrorists — depending on who you are — our people would be chasing. They would both get tangled into an anomaly and end up on the other side of the galaxy and have to work together to get through this problem. We would end up having a ship for the rest of the series that would have everybody in Star Trek uniforms but of them would be these provisional commissions and there would be some conflict among the crew because of the dichotomy that existed there."

Perhaps Voyager's bravest move is its female Captain. Rumours were rife that the studio would insist on a male lead, but Genevieve Bujold was cast as Captain Janeway, only to controversially drop out after a mere two days shooting. Actress Kate Mulgrew was quickly beamed in to replace her, and filming continued without any substantial delays.

Bujold has remained silent about her walk out, but Berman recalls that he had initially had concerns that the Voyager schedule could prove too taxing. "I rang [Genevieve Bujold] up in Melbus and decided to paint the blindest picture I could of what working in episodic television was like. Nobody would have accepted her huge salary to do this after I got done explaining this, and she said, 'Gee... So we decided to hire her.'"

"The first day's dailies came in on the second day and we were looking at them and we had certain problems with things: hair and this and that and I got a phone call that she was in her trailer and wouldn't come out. She made it very clear to me that she wasn't prepared for this sort of grind. She's a movie actress and she's used to doing things over a long period of time, discussing things with the director and bringing things from within her to create a character. It was a blessing that it happened on day two."

Public reaction to a female Captain has been positive and Berman refutes any suggestion that the decision was made to appease audience demographics. "We've had so many women in Star Trek in important positions lately — if you ever watched Deep Space Nine or The Next Generation almost every admiral that you run into is a woman. We've tried to put women into positions of authority."

"If you think of the rules of Gene Roddenberry's 24th Century, it just seemed like the logical thing to do."

Star Trek Voyager airs on Monday in the US.

Episode titles available so far include:

(16 Jan) *The Caretaker* (Two Hour Opener)

(16a) *Parallax*

(16a) *Phage*



The Caretaker — Voyagers in a coma...



Genevieve Bujold as Captain Janeway

MARTIN CLUNES: SNAKE DANCER

"I can't really remember much except that I wore a skirt," laughs Men Behaving Badly and Staggered star Martin Clunes of his guest role in *Snakedance*, the 4-part Doctor Who story. Hailed by many as one of the show's finest adventures, *Snakedance* finally makes its debut on video, for which the popular comedy actor will receive "the princely sum of £42!"

"I got involved through the usual channels," he recalls. "My agent got a call and I went to meet the director [Flora Cumming]. I guess she just saw my face in the book and thought 'he looks stupid,' and called me in."

"I played Prince Lon, a sort of idiot prince — bored, but the top dog on that planet I can tell you! Then, some evil snake spirit inhabits me and Doctor Who's assistant Tegan, played by Janet Fielding, and all kinds of evil capers go on. In other words, I spent four episodes chasing Peter Davison around the place and locking him up in dungeons."

"I was very chuffed and excited," he continues. "I was only about 18 and I went inside the



Snakedance
Martin Clunes as Lon

TARDIS which, by the way, is tiny — I've just blown the guff on that one!"

Even at such an early stage of his career, Clunes still found it hard to keep a straight face. "Both Peter Davison and I got sent home for giggling one day," he admits. "You see, you have to do 'end of an episode' acting on Doctor Who because when they repeat the end of the last week's episode at the beginning of the next one, it's not a true repeat; you have to do it again really toned down."

"Now, they wanted the end of one episode to be a melodramatic cliff-hanger situation in which I had to come flying around this corner in a big cape and finally, having trapped Peter Davison, his line was something like, 'You won't get away with it, Lon. In this end evil never wins.' That used to crack me up every time and it became one of those terrible things — you'd start chuckling two pages earlier because you knew it was coming. In the end, we got sent home!"

Looking back at his brief association with Doctor Who, Martin Clunes states, "I'm certainly very chuffed to be in it."

As for his unusual attire, he quips, "No, it wasn't a problem, I've always liked wearing a skirt!"

David Basson

US UPDATE



The cast
lineup for
Season
Two of
Lois and
Clark

Lois & Clark

Seasons Greetings (4 Dec), All Shook Up (10 Dec)

sexQuest DBV

Vapor (9 Oct), Playtime (23 Oct), The Bounciest Form of Flattery (13 Nov), By Any Other Means (20 Nov), When We Dead Awaken (27 Nov), Special Delivery (11 Dec), Dead End (18 Dec), Meltdown (8 Jan)

X-Files

Exquisite Dev (18 Dec), Aubrey (5 Jan), Inaudible (13 Jan), Die Hand Die Verletzt (20 Jan), Fresh Bones (27 Jan), Untold Part I (3 Feb), Part II (10 Feb), Zoo (17 Feb)

Earth 2

First Contact (5 Nov), The Man Who Fell to Earth (13 Nov), Life Lessons (20 Nov) Promises, Promises (27 Nov), A Memory Play (4 Dec), Water (11 Dec), The Church of Morgan (18 Dec)

Alien Nation

Unconfirmed reports suggest two TV movies are to be produced following on from Dark Horizon



More
Aliens...

UPDATE BABYLON 5

(12 Dec) Soul

Makie: Linda's three wives arrive, while Tala may have a way out of the Psi-Corps. Formerly

Possibilities. Future and

Death, by Peter David

(23 Jan 95) A Race

Through Dark Places

Psi-Corps Bester (Walter

Koenig) assigns Tala to

investigate rogue

telepaths. By J Michael

Straczynski, directed by

Jim Johnston

(30 Jan) The Coming of Shadows. G'Kar plots the death of the

Centaur Emperor (Turhan Bey) while he visits Babylon 5

Written by J Michael Straczynski, directed by Janet Greek

(8 Feb) GROPOS. The EA Marines are known as Gropos —

slang for "ground pounders. Paul Winfield guest stars as

General Richard Franklin. Dr. Franklin's father. Written by Larry

Ditillo, directed by Jim Johnston

(13 Feb) All Alone in the Night. The true reasons for Sheridan's

appointment to Babylon 5 are emerging. Written by J Michael

Straczynski, directed by Marc D'Amico

(20 Feb) Acts of Sacrifice. Written by J Michael Straczynski.

(27 Feb) Hunter, Prey. Written by J Michael Straczynski.

(TBC) And Now For A Word. Written by J Michael Straczynski.

(TBC) Knives. Written by Larry Ditillo

J Michael Straczynski comments: "There are several episodes

mid-season that send it spinning in a very different direction, and

they mainly involve Sheridan. In particular, watch for A Race

Through Dark Places, The Coming of Shadows, All Alone in the

Night (which is a bigger, though it's designed not to look like that

for most of the episode), Acts of Sacrifice and Hunter, Prey.

"Currently, Babylon 5 is in a tie for second place with

Baywatch out of 18 syndicated dramas among the male 18-49

demographic, the one most praised by advertisers. In general,

B5's ratings are up 14% to 20% this year overall, in many

markets, though, the increase is even higher. Chicago, up 25%,

San Francisco, up 100%; Washington DC up 50%, Kansas City

up 67%, San Diego up 80% — you get the idea.

"Significantly, it appears that the majority of new viewers are

coming in via word of mouth about the show. The last national

rating we had of 5.2 fell put us probably in the top 15-18 of all

syndicated shows. Though we won't get a definitive answer on a

third year until probably spring, this is encouraging for us."

NAREN SHANKAR

First Duty Officer

FOR THREE YEARS, Naren Shankar helped put the Science into *Star Trek: The Next Generation's* Science Fiction. Armed with a Ph.D. in Engineering from Cornell University and a great love for the original *Trek*, Shankar joined the series as Science Advisor, and eventually parlayed that job into a staff writing position. His early responsibilities included reviewing scripts for scientific accuracy, working with the staffers on some of the concepts that would become storylines, and even provide the dreaded techno-babble of numerous episodes. It became commonplace for many writers to leave blanks in their scripts marked "tech", which Shankar would then fill in with the appropriate scientific terms.

According to Shankar, working as science advisor provided an excellent stepping stone for his writing career. "I didn't come here to be a Science Advisor," he explains, sitting in his office at Paramount Studios. "I did that for two seasons, but by the end of the sixth season, I had to stop, because it was just getting too hectic. By that time, I was on the staff, writing on *The Next Gen-*



The Quality of Life
Geordi (LeVar Burton)
meets a new lifeform

eration and acting as Science Advisor for both *The Next Generation* and *Deep Space Nine*. It was too much, and wasn't really the thing I wanted to do. It was an interim step for me.

"Basically, because I was coming at it as a writer, I made that job more than it was intended for. I kept myself around, made



The Quality of Life
Sentient creature, or simple tool?

sure everyone knew who I was and eventually managed to get some assignments."

The First Duty

Shankar's first assignment was *The First Duty*, which he wrote with writer/producer Ron Moore. The story, which finally showed Wesley Crusher in a less than perfect light, as he becomes embroiled in a cover-up at Starfleet Academy, was written while Shankar was working as a Writer's Guild intern on *The Next Generation*.

"That was an idea that was created at the beginning of the fifth season. Joe Menosky, Brannon Braga, Ron Moore, Jen Taylor and Michael Piller went down to Michael's house in Encinitas and came up with a bunch of ideas that might make interesting shows. One of those ideas was basically that Wesley gets involved in some accident at the academy and has to atone for it. That was the idea we started with.

"Ron and I worked pretty closely on the script. We did the first draft together, and then I was sort of in that gray area, being a freelancer. We did a second draft of the

The Quality of Life
Geordi, Riker (Jonathan Frakes)
and Picard (Patrick Stewart)
confront living machines





The First Duty
Wesley Crusher (Wil Wheaton) and his friends at Starfleet Academy face an enquiry board. Robert Duncan McNeil, soon to be seen in *Voyager*, guest stars as Nick Locarno

script, and then Ron took it through production. There were lots of versions, because Michael had a real idea of the Boothby character [played by Ray Walston] so that scene got rewritten about forty times.

"Ultimately what came out of it was Michael's version of the scene, but in terms of what was mine, I think the tension and act one, which were fairly straightforward stuff, was basically the way I'd written it.

"The rest of it changed a lot, and the last part of the story was really Ron's, especially the great scene between Picard and Wesley at the end of the show where Picard chews him out. Ron is a terrific writer, and it was a real learning experience for me at the time, because it was actually my first professional writing credit.

"The fun part of that show for me was it actually aired in Los Angeles on my birthday, so we had a little party, and I got to see my name up on the screen. That was really cool, seeing it all put together with the effects and everything; it was a great experience. *Star Trek* was a show I loved as a kid, so to see my name up on the screen was something special. It wasn't so much a validation of, 'Oh God,

I've arrived, I am a writer.' It was just, 'This is so cool, pure and simple!'"

Quality

Midway through the sixth season, Shankar became a full-time member of *The Next Generation's* writing staff. One

of his last solo credits as a freelancer was *The Quality of Life*, a cautionary tale that examined the definition of sentient life.

"I remember that story started as a one-line throwaway scene of an idea that came out of one of those story break sessions. The premise was bought from a spec script that was not workable, but what it con-



The Quality of Life
Dr. T'Pol (Ethan Phillips) introduces Geordi (LeVar Burton) to an alien comp

tained was an idea that basically Data begins to believe that what is essentially an alien tool, has a level of sentience that does qualify as a life form and he defies orders to prove it. I took that premise and spun it out into a story."

A Man Alone

Did Shankar find it easier writing the script on his own? "Yes and no. I had actually done one rewrite between *The Quality of Life* and *The First Wives*, rewriting an episode of *Deep Space Nine*. The thing I learned as an intern is a sense of the story development process, actually going from that story idea and into a break. Now the break sessions are all done by the staff, and a lot of creative energy, a lot of interesting ideas come out of those break sessions, so you don't go through those alone, and it's a good thing.

"It wasn't always that way, but Michael Piller brought that to the show, and it's worked very well. At a time that it's absolutely critical, you get a tremendous amount of input, and even though those sessions can be absolutely contentious and difficult and last many many days of sitting in a room and yelling at each other and arguing, the final product is an interesting, cohesive hopefully clever and thought-provoking storyline.

"In that respect, I wasn't going through *Quality of Life* alone. It was after I had this road map of all this great stuff and copious notes that I could sit down and start writing the script. That has its own problems, but it's not as difficult as starting with a blank slate, because you know where you're going."



Face of the Enemy
Deanna plays a dangerous game of bluff on the Romulan warbird

As for the disadvantages in the *Next Generation's* collaborative writing process, Shankar can sum them up in one word: "It would be ego, because you cannot bring a lot of ego to the process. That's when it becomes fractious. There are four guys on the show, and I think Rene is the only guy who's over 30. We're all very young and loud and opinionated, but the thing that makes it work is that we all like each other and we don't take it personally when we're in the room. If you have a writer that does that becomes a problem. If you have that kind of personality, you're not going to enjoy break sessions on this show. There have been some of those, but we've used less and less freelancers on the show over the last couple of years, and I think that's quite a turn. We like to do things in-house, we like to work together and when we're working

on scripts, we all help each other.

"I still consider myself very much a novice in this business, and every time I go into a production meeting I learn something. Jeni has so much experience, and Michael is a tremendously good story editor, with excellent instincts. We bring Michael in when we finally 'break' a show, and with his scalpel-like instinct he will say, 'That won't work because...' At every given point, somebody's bringing something new to the party, and I think the end result is pretty good."

Two-Faced

Returning to a discussion of his own work, Shankar cites *Face of the Enemy*, where Troi finds herself transformed into a Romulan officer, as a personal favorite.

"Actually, my only regret — Are you



Face of the Enemy "It originally started out as a Beverly show," says Naren Shankar



Face of the Enemy
Carolyn Seymore as Commander Troi



Free of the Enemy A changed Troi



The First Duty Lt. Cdr. Albert (Ed Lauter) joins Beverly and Picard at the inquiry

listening to this, Rene?" Shankar jokingly shouts to the wall which separates his office from that of fellow staffer Rene Echeverria. "Rene had written a story for that show that was very different than the way it turned out."

"It originally started out as a Beverly show, with Beverly captured by the Romulans, and it was very different. That show was done under real time pressure. By that time, I had proved myself fairly reliable as a freelancer and they said, 'Okay, here's six days; write the teleplay', so we got it in there, and we turned it into a Troi story. It was something I really liked, because I'm a big fan of military history and it had a real *Hunt for Red October* feel to it."

"It was actually halfway through the writing of that show that Jeri asked me to come on staff. She said, 'We're looking for another staff writer; would you like to join?' This was still more like being a freelancer, because it wasn't the first show I earned all the way through. I think it turned out pretty well. I'm still pretty happy with it."

While Shankar is pleased with the episode as a whole, he believes the opening teaser could have shot slightly differently so the viewer didn't know Troi was on a Romulan ship until the climactic moment when she sees herself in the mirror. "It was a classic teaser, and the telegraphing in that was not actually the lighting. The telegraph was starting the shot on a Romulan insignia; the camera starts on the Romulan insignia and then tilts down. Real dark is always hard to get on television, but if anybody who knew the show saw that, they would know they're on a

Romulan ship, and it's going to ruin the gag at the end. I didn't really understand the staging of that scene, but I'm not a director."

Troi's Pips

Face of the Enemy is one of the rare stories that spotlighted Counselor Troi, a move many staffers felt was long overdue. "My personal feeling about Marina is I think she's a very good actress, and when given the material can do something very nice. It's really a shame that it took five seasons for her to actually be a character on the show. The entire staff felt the same way."

"One of the reasons Troi may have been slighted is it's probably inherent in the character in the sense that her abilities don't lend themselves to anything direct. Worf for example, has this other-worldli-

ness and physical prowess and pseudo-Samurai attitudes. Troi just sort of floats around, and we were never really sure what to do with her. If we used her too much, it might give too much of the story away, but I think we've taken her in some good directions this year, such as giving her Commander's pips."

"It was Ron's idea to put her in her uniform. He said, 'Hey, she's a Starfleet officer, she's on the bridge; give her a regulation uniform!' That was a good B-story, and when we saw how good she looked in it, it was 'Yeah!' Marina liked it too, and wanted to wear it more, so you see Troi in a uniform a lot more often now."

Joe Nazzaro

[In the conclusion, Shankar discusses some of his stories from the sixth and seventh season, including Suspicious, Gambit, and Force of Nature.]



The First Duty Locarno, Wesley, Soto (Shannon Fill) and Hajar (Walker Brandt) are under suspicion



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New Daleks

Roderick Edgar

Dunfermline

Fans of *Dr Who* and *seeQuest* might be interested to know that on the Disk Sky One's *Gamesworld* featured a report from the company responsible for producing computer effects for Spielberg's *Ambition*. Of particular interest was a computer-generated clip of a prototype Dalek for the new *Who* show. Initially the Dalek closely resembled the well-known design save snipeblasters. However, as the rather blocky effect moved forward, the dome opened to reveal the upper torso of a terminator-like robot, complete with arms and gun. The robot remains mounted on the Dalek 'skirt' which now contracts near the base to form a point.

This was, admittedly, still a rough design, but it looked as if it came from a bad computer game. If *Ambition* propose to create computer-generated Daleks they're going to have to do a lot better.

TV Zone: We understand that this was indeed an early version of *Ambition*'s idea for a Dalek, and that the pilot's producers weren't very happy to hear that the camera crew had been given access to these experimental sessions.

Space Precinct?

Paul Wakeman

Brierley Hill, West Midlands

What on earth is going on with *TV Zone*'s coverage, or should I say non-coverage, of Gerry Anderson's *Space Precinct*?

I naturally expected that *TV Zone* would be giving this show a fair amount of coverage, but all we get each month is a small piece in the news section. In contrast *Star Trek* in its many

'OK, spill the beans about *Space Precinct*.'



permutations gets virtual saturation coverage. I'm well aware of the economics, and that petting *Star Trek* on the cover sells more copies, but I am quite puzzled that a major show from a British producer has been almost ignored.

In contrast, a show like *Star Trek Voyager* is chronicled in every detail. Now, I'm a great fan of *Star Trek*, but I do like reading about other shows too.

Even *Starburst* has run a feature, but as sister mag, *TV Zone*, where you would have thought coverage would be fullest has ignored the situation. I'm aware that you'll probably cover *Space Precinct* in future issues, but why has it been denied any of the kind of previews you devote to *Trek*?

It seems that either you have decided not to cover it, in favour of an interview with yet another Paramount flunky, or you have tried to cover it but been blocked by the makers of *Space Precinct*. Either way, a word of explanation would be in order. *TV Zone*: Quite right, so here goes... Both *Starburst* and *TV Zone* had been trying throughout last year to cover the series, but met a PR decision not to cover the series until it was shown on UK tv! In the end, Group Editor Stephen Payne contacted the series' production company and made many points, including precisely the one Paul made.

Since then we have had very good access to the series, and both *TV Zone* and *Starburst* will be covering *Space Precinct*, as we have started to do in this issue — although not a particularly favourable start! Gerry Anderson himself expressed surprise at our initial problems, but that's all

gone now so keep watching for more articles and interviews.

#1 & #177

Matthew Ingham

St Sampsons, Guernsey

I came up with the idea of watching *Encounter at Farpoint* and *All Good Things*, straight after one another. It was weird to see the crew slightly younger, most notably Worf and Data. I had noticed changes in *TNG* as the episodes rolled by, but seeing this episode after all this time really brought it home.

Later I put in the first episode. I couldn't believe how much the normal changes I'd noticed before now stuck out.

1. Data's character, how it's changed over the years.
2. The Starfleet uniforms.
3. The T'Pol-Riker relationship.
4. The Picard-Crusher relationship.
5. Worf's head.
6. The designs of various areas of the ship.
7. The standard of storylines.

I'm not saying everyone should try watching all of *Encounter at Farpoint* and *All Good Things*... But, if you do have the time try it, you won't be disappointed. If you feel you don't want to watch three hours of *TNG* then try watching *Naked Now* and then *Preemptive Strike*.

I've realized how good a job the actors and writers have done over the years in trying to change and mould the characters and storylines into competitive viewing.

One thing that bothers me about *All Good Things*... is that Q says that the destruction of *Masked* is all Picard's fault and not Q's. But surely if Q hadn't sent Picard around in Time he wouldn't have started the tachyon pulses in the

two other time frames, thus not causing the anomaly?

X-Files Mystery

Charlotte Price

Norwich, Norfolk

We've been told that Gillian Anderson is pregnant, therefore her character Dana Scully is going to be conveniently abducted by aliens. We've been told that the abduction is off, Scully's staying, and Gillian Anderson is, presumably, only going to be shot above the waist. We've been told that Fox Mulder is to be assigned a new partner.

Talk about 'the enigmatic Dr Scully'! What the hell's going on!

Is Gillian Anderson leaving the series, and if so is it temporary, or are we about to lose one of the most independent, intelligent, realistic and long-awaited female characters in Science Fiction television?

TV Zone: No need to worry. Gillian has not left the series.

Don't Miss

Annette Crapper

Sturry, Kent

Having been an enthusiastic reader of your excellent magazine since you started I've noticed that you have one omission in your otherwise very comprehensive coverage of Sci-Fi tv and that is the extremely good Canadian series *Beyond Reality*.

It is currently being screened by Meridian about 4.00am! I realize you probably can't add it to your Out of the Box section because they don't seem to have a regular slot. Some weeks we're treated to four episodes, others only one or two. It has a very charismatic team, Carl Lumbly and Shan Behrman, and some very good storylines, from the downright (deliberately) silly *Let's Play House* to the absolutely hair-raising, and I would very much like to see some information about the series (from the episode dates I'm guessing it's been running, entirely unedited, for three to four years) and if possible a few episode guides.

TV Zone: You're right, its position in the schedule is too unpredictable. We'll see what we can dig up for you...

Babylon Viewer?

Tricia Gill

Brighton

After reading Isabella Varney's letter in *TV Zone* #60 I would

like to know if she's ever watched the programme?

Although, at a pinch, I could agree with her comparisons of the *Mithras* to the Japanese, although personally I feel the *Mithras* are far more evolved, both spiritually and mentally than any human being, and the *Centauri* as the new East Europe. However from this point she appears to have gone off into a flight of fantasy of her own making.

The *Vorlon* are the most advanced species we have seen so far. They see the broad picture and act for the good of all and are, as far as I can see, one step from being omnipotent. Oh, that the EC was that good or far-seeing.

As for Earth being an 'idealised' anything? Has she not heard of home guard? The Earth appears to be corrupt from the top down, with the vice president involved in the plot to kill the president and from what we can gather a member of home guard. It seems to be that Earth is anything but 'individualistic, tolerant, optimistic and democratic'.

As for *Babylon 5*, I feel that both the *Mithras* and *Vorlons* are morally superior to the Earthers, and as for British Fantasy tv being purer and better, well, I've pondered this and the only series I can think of that still stands up in the '90s is *The Prisoner* and even that isn't fit to touch the hem of *Babylon 5*'s robe!

Also, I would like to encourage fellow fans to write to Channel 4 about the cuts and the banned episode *TGO* to encourage them to show the series in its entirety and to encourage them to keep buying the series and not to let it go to satellite. I was told by C4 that *TGO* was banned due to bare knuckle fights which are illegal in the UK... I did point out that so is murder, GIBB and then, off of which have been shown in *Babylon 5*, so what makes one a terrible offence and not the other?

Another View...

Carl Bowler
Hrde, Cheshire

I am insulted by the letter in issue #60 of your magazine about Paul Cornell's *Goth Opera*.

I myself am a devout Christian, but also like to look at things scientifically and logically, and I think how Paul put everything down in his book was all right and Mr Maxwell had no right to put it down, plus he didn't say there was no such thing as Satan or Satanic things,

all that was mentioned was that what the Christians thought they were going to see was a Satanic ritual was a trap and said nothing to the contrary of them being such things.

I'd like to compliment Paul on a job well done. I hope to see other good books from the Virgin book team.

Also, about Isabella Vane's letter in the same issue, I think that the Americans are not hating the humans on *Babylon 5* on themselves, as their government's military is probably cutting up aliens as we speak.

The Wanderer

Robert Tracey
Limerick, Ireland

Since no letters have come in about *The Wanderer* I feel it is my duty to say how much I like it. It is violent, witty, and very well written, with Bryan Brown providing a truly excellent role as Adam/Zachary. The flashbacks are great and surely Beattie and Zachary got the sword in the most evil tv characters in a long time. Does anyone else agree with me? Or is this great show destined to die out?

At first I wondered how *Highlander* would keep going, due to the apparent lack of possible script diversification, but I am glad to have been, at least so far, wrong. However, I am inclined to prefer the very innovative and original style of *The Wanderer*.

Unjustified Review

John C Raftery
Bedfordshire

I have just read Craig Hinton's reviews in issue #60. His comments on *Foreign Foes* are totally unjustified. I found it an excellent read, having been given

a copy for my 41st birthday. I could not put it down. I read from 10.00pm until I finished it at 2.00pm, that's how good it is. I certainly did not feel 'cheated'. The only people who will be 'cheated' are the ones who don't buy the book, because of the punicle dived in his review. He did a perfectly honest one on *Devil World*, why not on this one? Did he not have time to read it properly? (*Devil World* was *Star Trek*, not *TNG*, perhaps Mr Hinton prefers the original?)

Picard never addresses his crew by their surnames or tells a bleeped communitarian to 'wait'. Rubbish. Has Mr Hinton ever seen the programme? Off duty he uses first names, but when the *Away Team* are on missions it's always 'No! report, just as in the book. Second there are Klingons at the meetings and we all know Klingons regard first name terms as a sign of weakness! Thirdly, as well as the 'grit' the gaseous atmosphere is affecting everyone around.

Riker does not come across as a wimp; could a wimp with a damaged leg save Trill after she canonized it with red hot metal and destroy eight robots? The robots are not unlike the ones in *Armageddon*, and keep changing and getting better, keeping one on the edge of one's seat. As for Data, he is handled perfectly. 'A second rate Spock?' Cobblers, Mr Hinton. The climax as he becomes more and more paranoid is perfect, a Hitchcock couldn't have done it better. The plot about the planet was good, and one felt all along it was alive, attacking them.

Mr Hinton raised the hints on the way. Perhaps he would be happier reviewing books on a show he knows something about? *TV Zone*: Harsh words, but we

can assure you that Craig does know about *Star Trek*.

Quantum What...?

Matthew Seward
London E5

I am increasingly beginning to suspect a widespread conspiracy to restrict our enjoyment of *Quantum Leap*, and I don't just mean its cancellation. CIC Video's highly selective 'selected' releases gives us a couple of duds whilst missing out excellent early episodes and so far the entire fifth season. On top of that the 'selector' of those episodes has taken the archivable and bizarre decision to release *Shock Theater* but not *The Leap Back*, the result of which means that the climax of the former is completely meaningless and we end up with *Dreams* instead of the latter. Apart from being one of the best QL episodes, *The Leap Back* of course also features the late and sadly missed Dennis Wolfberg as Goshue.

I hoped that I would be able to see those episodes CIC Video 'unselected' when the BBC announced that they would be showing 'all' the episodes from the beginning. Not only have they mucked about with the original transmission order, but they appear to have missed out some episodes already, including the brilliant second season opener, *Honeymoon Express*.

The good track record CIC Video has in the release of other series from the Sci-Fi genre combined with the BBC's unexplained broadcasting policy with regard to the repeats makes this situation all the more disappointing and depressing. Maybe I'm being a bit paranoid about it all being a conspiracy, but I have been watching rather a lot of *The X-Files* lately.

X-File Club?

Lydia Hicks
Mid Glamorgan

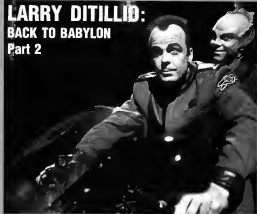
I am ashamed to say I've only just discovered your magazine but you've just gained another regular reader. So, considering the fact that I'm only a recent convert, please forgive my ignorance but I wondered if there were any X-Files fan clubs out there? I'm a big fan and I'd be grateful for any information you could give me.

Editor: Keep an eye on the *Crossroads* section. See you next month, with more of your letters...



The Wanderer
The evil Zachary (Bryan Brown)

LARRY DITILLO: BACK TO BABYLON Part 2



Our interview with *Babylon 5's* script editor continues...

As script editor on *Babylon 5*, one of Larry DiTillio's early challenges was making sure the series had its own distinctive tone and style. If a script came in from a former *Star Trek* writer for example, DiTillio would work with them until the story was uniquely *Babylon 5*.

To some extent, that was the case with *War Prayer* written by *Trek* veteran D.C. Fontana. The story, about an anti-alien hate group called the Home Guard, had to be readjusted for the *BS* universe. "I did a considerable amount of work on *War Prayer*," explains DiTillio, "simply because it was Dorothy's first *Babylon 5* script. One of the problems we had with people coming in was they were writing kind of *Star Trek*-y scripts, and we had to tweak the characters a little bit.

"When *War Prayer* came in, the 'A' and 'B' stories had equal weight, and they shouldn't have. Obviously the Home Guard story should have been more to the point, so I did cut back her B story with the Centauri kids a bit. That's the main structural change I made, and then the rest was Dorothy's."

Prisoner influence

And the *Sky Fall of Stars* is regarded as one of the high points of *BS's* first season. Written by series creator J. Michael

Straczynski, the story featured Christopher Neame and Judson Scott as a pair of covert agents who capture Sinclair in an attempt to find out what happened in the final moments of the Earth-Minbari War.

"And the *Sky Fall of Stars* is almost like a *Prisoner* episode," notes DiTillio. "It's slightly surreal, and we also get the whole Minbari thing. ...*Sky Fall of Stars* is really our first saga story, that's really when the bigger *Babylon 5* story begins. I think Michael [O'Hare] did his best job in ...*Sky Fall of Stars*. He worked very hard on that one. Christopher Neame was terrific. He's a wonderful actor, and his performance was very subtle. It's unfortunate that we wiped his mind at the end, but you never know."

Immortality

DiTillio went solo with *Deathwalker*, about an alien war criminal (played by Sarah Douglas) who arrives on the station, along with an immortality serum she's created.

"*Deathwalker* is the favourite script that I wrote last year. It's about who's taking responsibility, and what I found interesting is everybody in it is wrong and they know it, but they have to continue working anyway, because there are bigger forces impinging on them.

"Really, the story is about us finding Mengle and let's kill him, except he's got something that we want. I had called [creative consultant] Harlan Ellison and

said, 'You know, Deep Space Nine has done this show about the Bajoran death camp commander. It's ground that has been covered before; what can we do to spike it?'

"Right off the bat, Harlan said, 'Make it a woman. It's a common concept that tyrants and brutal people are always men, but it's potent bulls**t. There are women who have done numerous heinous things throughout history.' We said, 'Wouldn't it be nice for once to show that a female is just as capable of being a rotter as a man?'"

DiTillio has heard some criticism for the climax of the episode, where the Vorlons appear and vaporize *Deathwalker's* ship, but "I wouldn't have changed that ending if they had run over me with wild horses, because I think it's right on. The Vorlons are meddlers, and you're going to be seeing more of that this season."

Beliefs

In David Gerrold's *Believers*, Dr. Franklin has to decide if he should operate on a sick alien boy against the parents' religious beliefs. Despite its potentially controversial premise, DiTillio says the story didn't raise as many eyebrows as one would think. "In a sense, the analogy for the Ondine, who are never mentioned by that name but that's what I call them; they're more or less Christian Scientists, and I think someone was upset that a Christian Scientist would see it and get upset. On the other hand, the story is



Believers did not raise as many eyebrows as expected



Top left: *My of, The War Prayer was cut back*

played out so even though we think their beliefs are wrong, we have to respect them. I don't see anyone getting upset about that."

Survivors, written by Marc Scott Zicree, shifted the spotlight onto Jerry Doyle's wisecracking security officer, Michael Garibaldi. According to DiTillio, "We wanted to set up the fact that Garibaldi was a recovering alcoholic, and bring in stuff from his past, such as Lianna Kemmer."

"I think Jerry played it pretty well. The one thing I would have liked, and of course the directing enters into this as well, if you're a drunk and somebody hands you a bottle, and you're tired and beat up and upset, you really want that

drink, but you really don't."

"The first thing Garibaldi does is he slugs the whole thing down, which is not the way I wrote it, because I don't think it's right. I would have much preferred to see Garibaldi take a small sip of the stuff and another small sip, and eventually finish the drink and then pour another. I think that could have been played a little more subtly than him just knocking back a drink and suddenly getting drunk."

What happens when a dock workers' strike cripples the space station? That's the premise of Kathryn Drennon's *By Any Means Necessary*. While the script required a bit of polishing, DiTillio feels it was an interesting subject to explore.

"The basic problem with *By Any Means*

Necessary when it came in, was it was too impersonal. It was on a level of a labour struggle, but it didn't really have a people factor to it. We had Neemann Connally who was very good, but she was still a negotiator, and we didn't really have anyone on the dock workers' strike."

DiTillio's solution was to flesh out the character of dock worker Eduardo Delvientos, played by Jose Rey. "He was there originally, but I added more stuff about his brother dying. I thought that gave us a more personal angle."

"[Director] Jim Johnson is very good with a crowd. He really made it look like a huge crowd of striking workers, and Jim is actually the guy who yells, 'I say strike!' We all thought it was quite funny and we also think Jim should stick to directing!"

Stage Setting

Straczynski's *Sigyn and Portents* sets the stage for many *B5* episodes to come, as Ambassador Londo begins a dangerous alliance with friends he didn't know he had. "It's a very good episode," says DiTillio, "and it does introduce Morden, that strange character. It's also the second kickoff of, 'Hey, there's something bigger happening out here.' It's the beginning of Londo's ascent to power, and the beginning of his alliance with Morden and whoever they are. Ed Wasser used to be the guy who read for us, and we thought he's been doing such a nice job for us, let's give him a part. He brought a real good quality to Morden, because he's rather charming and good-looking, and yet has this odd quality to him."

It seems ironic that one of DiTillio's favorite stories almost didn't see the light of day. *TKO*, the episode which was barred from British television, was difficult to get approved.

"When I first proposed it, they said, 'There's no way we can do that, because we have to have a ring, and an audience around it, and it just can't be done.'

"Then I told Jim Johnson about it, who got all excited, and said, 'I know how to do it! We'll shoot it on the central corridor, we'll put this big cone of light above it, and people all around it and up on the catwalk.' He went in so Doug, and pitched it again, telling him he was sure he could pull it off and it would be really exciting, and they said go ahead."

"Now I had also done the original Ivanova episode when her father dies, but

I had never completely resolved Ivanova's feelings in that episode. That stuck in my head, so when I needed a B story for *TKO*, I started thinking about it again."

Unfortunately, a last-minute scheduling change meant Johnston couldn't direct the episode. "We had to replace an episode with *TKO*, and Jim was bereft when he was told this because he just couldn't be directing and prepping at the same time. It wouldn't have worked out, so we enlisted our DP [director of photography] John Flinn to direct it."

Grail

In Christy Marx's *Grail*, a pilgrim (played by David Warner) arrives on Babylon 5 in search of the Holy Grail. What he finds is *Jinxo*, a B3 worker on the run from a local crime boss, and a deadly creature that has been unleashed on the station.

"That's one of the few shows we have that has less to do with our people than it has to do with our guest stars. That really has to do more with *Jinxo* and *Aldous*. It brings our people into it, but they're not as strong as they are in other shows. We felt that was somewhat of a detriment."

"Oddly enough, after *Grail* aired, a lot of fans were telling us it was absolutely their favorite episode of the series, and we were looking at each other saying, 'Huh?' Joe thinks they liked *Grail* because it was the closest thing we have to a *Star Trek* episode, so a lot of diehard *Trek* fans liked it because it was familiar territory. I don't know if that's true or not, but that's Joe's theory."

Grail proved a very popular episode, something of a surprise



Eyes is not high on DiTillio's list of favorites

Another episode that's not high on DiTillio's list of favorites is *Eyes*, which had a watch-hunting Colonel and his Psi-Corps assistant show up on the station, to relieve Sinclair of his command. The script was needed in a hurry, and DiTillio still wishes he had more time to polish it.

"That was the last show that had to be written, and we had a lot of problems. We needed a new script in about a week, and the parameters were, 'You can't have more than two guest stars, you can't have any CGI stuff, or a lot of extras or fight scenes, because it was our last show and we were trying to stay within budget. Oddly enough, when Jim and I saw it, it came out a lot better than we ever envisioned.'"

The writer is fond of the B story, in

which Garibaldi enlists Ambassador Delenn's aide Lenner (played by Bill Mumy) to help him put together a 20th Century motorcycle he's been tinkering with. "I loved the idea that Garibaldi was building this damn thing from a Japanese manual for years and years. Along comes Lenner who gets fascinated with it, and in the space of a few hours, builds the whole thing, not realizing what he's done to Garibaldi. It was fun to have that right in the middle of the much more haggard story."

DiTillio had an easier time with D C Fontana's *Legacies*. Her second script for the series featured a young girl who discovers she has telepathic abilities, as well as a group of Minbari warriors who arrive on the station with the body of a fallen military hero.

Echoes

Unlike Fontana's previous B5 story, *The War Prayer*, her second script needed a minimum of rewriting. "*Legacies* was right on," says DiTillio. "When she brought it in, there was no echo of *Star Trek* in it. All the characters in it were Babylon 5."

"One thing I would say about *Legacies* is that maybe it's a little slower-paced than some of our other shows, but what happens between the Minbari and the Earthers in that one has a lot of echoes for the future. There's a lot of passion and heat going on, and that's going to escalate in the second season."

When signs of life are discovered on the supposedly dead planet near Babylon

5, Sinclair and Ivanova go down to investigate. That's the idea behind Straczynski's two-part adventure, *A Voice in the Wilderness*. According to DiTillio, "We had never intended to do a two-parter. Warner Bros believed the show was going to be popular in Europe, and Asia, and we'd like to have a two-part episode to release as a movie over there. The pilot did very well overseas, so they said, 'Give us another one, and we'll kick in extra money.'"

"The first part was very slow, although there was a lot of interesting stuff with Londo in it, and Ivanova. The thing I sincerely hate is that you don't send your commander and second in command to a hostile planet. One of them, I could almost buy it, but sending both of them, I could not come up with a logic why either would go. Why not just send an exploration team? But they were the stars and Joe thought they had to go." [Note: Straczynski felt compelled to respond to this statement saying, "You don't go down into a First Contact situation alone, and you only bring officers trained in First Contact Protocol. Better to lose two expendable officers than start another misintended war, as happened with the Minbari."] "

Time Travel

Straczynski's *Babylon Squared* saw the return of space station Babylon 4, which had mysteriously disappeared without a trace several years earlier. "In *Babylon Squared*, I thought everything about *Babylon 5* was working. It was about our people and the station, and about what's coming. There's a thousand clues about the future, and it's very well directed and well acted. The character of Zathras was great. I loved that line, 'You take I die, I stay, I die. Either way, it is bad for Zathras.'"

Former *Lost In Space* star June Lockhart plays a physician who comes into conflict over an alien healing device in Straczynski's *The Quality of Mercy*. "As an episode, it has a lot to do with Franklin, and Rick [Biggs] is a guy we didn't do enough with him in the first season. Hopefully we'll be doing more this time. Rick is a good guy to work with, and we'd like to see a lot more of him."

The first season ended with *Chrysalis*, which marked a turning point for several characters. Ironically, the episode was actually shot early long before anyone



Will there be more for Dr Franklin in Season Two?

knew that Michael O. Hare would be leaving the series. "Chrysalis was the twelfth script written," says DiTillio, "and it was in the can long before this ever happened, so we really couldn't go back and do anything to it. I still think it's an episode that's going to make everyone's jaw drop to the floor."

Sinclair's abrupt departure has to be dealt with in the second part of *Chrysalis*, which sees the arrival of Bruce Boxleitner as Captain Sheridan. "It's *Points of Departure* now," notes DiTillio. "A lot of it introduces the new com-

mander, and we will wrap up what happened to Sinclair. We don't want to keep people waiting for two years to find out why there's a hole in Sinclair's mind and why the Minbari surrendered. You will find that out in *Points of Departure*."

While Larry DiTillio is reluctant to discuss the second season episodes in detail, he has a long list of ideas he's waiting to explore in future episodes of *Babylon 5*. "In the genre of SF, Horror and Fantasy," he enthuses, "that's my meat and drink. I love this stuff!"

Joe Nazzaro



More problems for Babylon 5 are on their way...



QUESTIONS AND ANSWERS IN THE TV ZONE WITH JANE KILICK

Welcome to *Memory Alpha*, the Federation's library of all scientific and cultural knowledge. Our vast databases were first glimpsed in *Star Trek's* *Lights of Zetar*, and now they are open to you to answer all your cult tv queries. Engage engines ahead, warp factor 9!

The X-Files

Q: As a fan of the excellent *X-Files*, I would love to know more about the two stars, David Duchovny (Mulder) and Gillian Anderson (Scully).

Paul Soto, Hall

Q: Have the producers or the writers (of *X-Files*) created any other equally good series?

Simon Dax, Bristol

A: David Duchovny was studying to become a teacher when he was caught by the not-so-bug and dropped out of University. Outside of *X-Files*, he's best known for playing the masochistic detective Dennis/ Denise in *Twin Peaks*. Other tv credits are *Red Shoe Diaries* and *Baby Snatcher*. He's also been in a list of films including *Working Girl*, *Julia Has Two Lovers*, *Don't Tell Mom the Babysitter's Dead*, *Chaplin*, *Beethoven* and *Kalifornia*. He's 6'1" tall, his birthday is on the 7th of August, he was last heard to be going out with actress Perry Reeves, and if you want to know how to pronounce his name, it's 'Doo-kay-nee'.

Gillian Anderson first found success in the theatre where her

off-broadway performance in Alan Ayckbourn's *Abreast Friends* won her a Theatre World Award. She has fewer film credits than her co-star, but

appeared in *Home Fires* *Burning* in 1992. She's 5'2" tall, her birthday is on August 9th, and she lives in Los Angeles with her husband and now baby.

Chris Carter, who created *X-Files*, started as a screenwriter in 1985 at Walt Disney. He's worked on several tv pilots including *Cameo by Night* and sitcom *The Nanny*. He produced two comedy series, *Rags to Riches* and *Brand New Life*. Whether they were any good or not, I wouldn't like to say. Supervising Producers and writers Howard Gordon and Alex Gansa wrote many episodes of *Beauty and the Beast*.

Beauty File?

Q: I've noticed a distinct resemblance between Gillian Anderson (Scully in *X-Files*) and Jo Anderson (Diana in *Beauty and the Beast*). Mere coincidence, or are they related?

Ann Broomefield, London

A: Now you come to mention it, they do look similar don't they? But there's no relation between the two Andersons at all. It's just one of those weird facts of life that belong in an *X-File*.

Memory Link

Q: I have a question about a

cult tv-ish series I remember from my early childhood... It had something to do with an adolescent who ended up in a peculiar manor house or school. He was frightened by the staff playing him recorded bird cries... It's been nagging me for some time now and I would gladly appreciate some more information on the programme.

Daniel Wright, Sussex

A: I remember this as being a superb BBC children's drama. Codename *Icarus*, as it was called, told the story of Martin Smith (Barry Angel) who was incredibly talented at maths. He was recruited into a special school for gifted children. But the manor house he was sent to held a sinister secret — he and the other children were being hypnotized to work on military projects without their knowledge. Martin eventually realizes something is going on, but when he tries to leave he's stopped by horrific sounds of bird cries planted in his subconscious. It was made in 1981 by a group of people still associated with children's drama. Producer Marilyn Fox (recently involved with *Earthshakes*), Director Paul Store and writer Richard Cooper (*Eye of the Storm*). Other cast members included Jack Gallway, Debbie Farrington, Gordon



Problems for David Duchovny in *Kalifornia*

Kaye, Philip Locke and John Malcolm. A video was brought out at the time and there was a book (I know because our school library had a copy), but the chances of you finding either 14 years later are pretty slim.

Kung Fu

Q: I am a fan of Kung Fu, both the original series and especially the new one now showing on Sky1. Are there any plans to show the old series again? Are there any books available? Was there a film made of the old series and is it available on video?

Jane Baker, Cleveland

A: Ah, Grasshopper... There were three seasons of the original Kung Fu running between 1972 and 1975. The pilot for the show is classed as a 1½ hour tv movie. There was another film made in 1986 called Kung Fu: The Movie with original star David Carradine plus Kyeke Lake, Maiko, and Space 1999's Martin Landau. **Kung Fu: The Legend Contin-**

ues began in 1992, and again the pilot is classed as a tv movie. There's one video available of the original series containing 4 episodes, while a



video of the new series is only available to rent. I couldn't find any novelizations, but a book about it, *The Kung Fu Book of*

Coinc by H J Pilato came out in 1993 from the Turtle Company (ISBN: 0804818366). There are no plans for any repeats.

Quantum Leap

Q: Is Teri Hatcher (Lois Lane in *Lois and Clark: The New Adventures of Superman*) the female voice describing the premise at the beginning of Quantum Leap? And is there any progress on Bellisario/Universal reviving Quantum Leap for a possible motion picture, and maybe a new series?

Gordon Sarmiento, Birmingham

A: We had fun with this one! Would you believe the voice-over artist isn't listed in any of the cast and crew lists (even the full ones that include tracee tes-makers)? In the end I tracked down Producer D Bellisario who tells us the introduction is spoken by Ziggy the computer as voiced by writer/producer Deborah Pratt. If you're wondering, as I did, why she sounded so different when Ziggy

actually appeared in the show (*The Leap Back*), it's because her voice was treated electronically several times. Her introduction only appears from the third series onwards. Scott Bakula (Sam) did an intro for the first series and there was none for the second series. As for a Quantum Leap film, yes it has been talked about, but Mr Bellisario says he hasn't heard anything about the project recently. It won't happen "for a year or so, I should think," he added.

That's it from the data files this month. If there's anything that's nagging you about cult tv, why not tag us by any of the options given below:

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BUCK ROGERS

in the 25th Century

UNCHAINED WOMAN

The year is 1987 and NASA launches the last of America's Deep Space probes. In a freak mishap, Ranger 3 and its pilot, Captain William "Buck" Rogers, are blown out of their trajectory into an orbit which freezes his life support systems and returns Buck Rogers to Earth, 500 years later...

The Plot

While visiting his old friend, Dr. Elias Hoer of the Earth Defense Directorate, interplanetary commissioner Ted Warwick learns of a plan to bring Malary Pantera, an intergalactic space pirate, to justice. Posing as a condemned prisoner, Captain Buck Rogers will rescue Pantera's ex-girlfriend, Jen Burton, from Zeta's prison in the hope that she will testify against the man who framed her for murder.

Boarding a craft transporting a prisoner to Zeta, an Earth Directorate team reprograms its android pilot to allow Buck to take the man's place. Although Colonel Wilma Deering is worried for Buck's safety, he reassures her, "I go in, break Burton out, rendezvous with you in four hours. It's a piece of a cake." Unarmed and alone, Buck's only hope for escape lies with his medallion, which is in fact a powerful explosive.

Buck descends into Zeta's underground prison by a special lift. Upon arrival, he is searched by Hugo, an android guard who has been programmed to watch the new prisoner's every move. Hugo is quick to spot Buck's medallion and snatches it from him, thus unknowingly activating its countdown sequence.

Meanwhile, back on Earth, Warwick secretly meets Pantera and his latest female companion, Majel. When he reveals Buck's plan, the pair leave for Zeta to stop him.

In the prison day-room, Buck introduces himself to Jen and claims he has



fantasy flashback

Wilma Deering (Erin Gray) and
Buck Rogers (Gil Gerard)



arrived to rescue her. Initially, the young lady believes he is trying to chat her up, but when Buck's medallion explodes, she begins to take the officer's claims a little more seriously and the pair escape into Zeta's desert.

Buck and Jen head for the nearest settlement where they hope to meet up with Wilma. Unfortunately, Wilma has some problems of her own to deal with. Arriving on Zeta, the Colonel is captured by one of Pantera's men, Gynon, until her fortune-teller wives allow her to escape.

As their flight continues, Buck and Jen are pursued by the android warden, Hugo, using their bracelets to track them. When he finally catches up with them, the pair can offer little resistance, but just when

all seems lost, a monster send squad suddenly appears from nowhere and sucks the android into the sand!

Reaching the settlement, the pair change from their prison clothes and await Wilma at the Oasis bar. Learning of their whereabouts, Majel secretly meets Jen, slips her a gun and says that Pantera awaits her. Blinded by love, Jen uses the weapon against Buck and runs to her lover.

Wilma joins Buck just as he regains consciousness. She explains that Pantera plans to eliminate Jen Burton because she knows too much about him. In the nick of time, Buck and Wilma find Pantera's secret base and capture him. Shortly after, however, Hugo returns for

Buck and is only defeated by the group's combined laser fire.

In Chicago, Huer and Dr Theopolis learn that Commissioner Warwick has been supplying information to Pantera about supply ship routes. Huer confronts his old friend and prevents his escape.

Returning to Earth, Jen thanks Buck for his help and admits that she is keeping her bracelet as a reminder of her time on Zeta. Suddenly, her thoughts return to the prison planet, and Jen asks Buck, "You don't think he could still be alive?"

"Of course not," Buck replies.

Back on Zeta, however, an android warden stars .

Credits

Captain William 'Buck' Rogers

..... Gil Gerard
Colonel Wilma Deering Erin Gray
Dr Elias Huer Tim O'Connor
Twiki Felix Silla
Voice of Twiki Mel Blanc
Jon Burton Jamie Lee Curtis
Malary Pantera Michael Delano
Ted Warwick Bert Rosano
Majel Tara Buckman
Hugo Walter Hunter
Gynon Danny Aides
Shuttle Captain Jim B Smith

Developed for television by

..... Glen A Larson
Executive Producer Glen A Larson
Director Dick Lowry
Writer Bill Taylor
Producer John Gaynor
..... David J O'Connell
Supervising Producer

..... Bruce Lansbury
Music Richard La Salle
Theme Music Glen A Larson

Background

Buck Rogers in the 25th Century marked prolific writer/producer Glen A Larson's second foray into epic Science Fiction entertainment for the small screen. However, whereas Larson's first entry, *Battlestar Galactica*, was an ambitious, reverential and ponderous affair inspired by the likes of Von Daniken's *Chariots of the Gods*, **Buck Rogers** was strictly a lightweight and undemanding *Space Opera*, initially billed by its creator as "Burt Reynolds in Space".

For Larson, simplicity proved to be the key to getting the 'green light' for **Buck**

Rogers in the wake of the multi-million dollar disappointment of *Battlestar Galactica*. By early 1978, the US television network NBC had come to the conclusion that *Battlestar* was doomed to failure because audiences had a problem identifying with a series set entirely in distant Space and depicting a group of (albeit humanoid) aliens' Meak and often futile struggle against oppressive forces. *Buck Rogers*, on the other hand, was set on Earth of the future and portrayed the adventures of one of America's oldest and most popular comic strip heroes. Thus, when Larson first pitched the idea as a one-off telemovie, NBC persuaded production company Universal to try their hand at Sci-Fi for a second time.

Larson insisted that the lead role was played by Gil Gerard, a brave choice given that he had previously only played supporting roles in *Alphatech '77* and *Killing Stone* and been an extra in *Love Story*. While Larson constantly likened his leading man to Burt Reynolds, he also shared more than a passing resemblance to Lee Majors, one of America's most popular television actors with whom Larson had previously worked on *The Six Million Dollar Man*. Although Gerard has done nothing to match the scale and scope of *Buck Rogers*, he later returned to the genre with the eco-friendly Sci-Fi adventure series *E.A.R.T.H. Force*.

Promoted from Lieutenant in the comic strip to Colonel in the series, Wilma Deering was played by the equally unknown Erin Gray, a former cover girl and star of numerous commercials. Former *Peyton Place* star Tim O'Connor played Dr Elias Huor, and most recently appeared in the *Star Trek: The Next Generation* episode *The Perfect Mare*.

Pamela Hensley (*Rollerball*, *Doc Savage*, *Mat Houston*) played the show's recurring villain, Princess Ardala. Her sneering henchman, Kane, was played by Henry Silver in the pilot, and in the series by Michael Ansara, better known to *TV Zone* readers for his appearance in *Star Trek: Deep Space Nine* and *Babylon 5*.

The real star of the series, however, was Twiki, the talking robot and Buck's best friend. Played by 3' 10" former circus star Felix Silla (*The Black Bird*) and voiced by Mel Blanc, whose numerous cartoon credits include Bugs Bunny and Donald Duck, Twiki had the show's best lines and, more often than not, gave the best performance.

Buck Rogers excelled in its guest casting. *Batman* starlet Frank Gorshin, Julie

Newmar and Caesar Romero, *Mission: Impossible*'s Peter Graves, veteran film actor Jack Palance (*City Slickers*), *Planet of the Apes*'s Roddy McDowall, a pre-stardom Jamie Lee Curtis (*A Fish Called Wanda*, *True Lies*) and the original Buck Rogers himself, Buster Crabbe, were just some of the show's finest supporting stars.

Like *Battlestar*, the show failed to beat such relatively inexpensive series as *Happy Days*, *M*A*S*H* and *Mork & Mindy* in the ratings war during its first year, and was revamped firmly in the *Star Trek* mould for its second season. During *Time of the Hawk*, Buck, Wilma and Twiki were assigned to duty aboard the *Searcher*, a long-distance space probe under the command of Admiral Asimov (Jay Garner). Buck's new

colleagues included Dr Goodfellow and Ensign Moore (played by real life father and son team Wilfred and Alex Hyde-White) and Hawk, a half-man, half-bird, played by Thom Christopher. In its new form, ratings swiftly began to drop and the show was scrapped halfway through the season.

In all, *Buck Rogers in the 25th Century* ran for 37 episodes between 20th September 1979 and 16th April 1981. The feature length pilot, *The Awakening*, was released theatrically in the UK and is still available on CIC Video. Although there have been no attempts to revive the series in any form, it seems unlikely that we have seen the last of this comic-strip hero.

David Bassom

Twiki, voiced by Mel Blanc



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This issue we present reader C.N. Parker's first thoughts on *Space Precinct* after its first showings in the States.

SPACE PRECINCT is an ambitious project. At a cost of thirty-five million dollars it's an expensive gamble. If it's able to break into the lucrative American market, which is its intention, then Gerry Anderson may well see a return to the halcyon days of the Sixties, where he was held in some reverence and can at last be allowed to forget *Terra-Hawks*, whose bad reputation has hung around him like an unwelcome smell for the past few years.

It can be a dangerous thing trying to judge a whole series by its pilot. Channel Four showed the pilot of *Babylon 5* at the end of its present run, the simple reason for this is that it's rubbish, whereas the series was excellent. So how well does the pilot to *Space Precinct* stand up? Well, the answer is not very.

Introducing...

Space Precinct chronicles the adventures of Lt Patrick Brogan (Red Shuckellford), a cop newly transferred to the planet Alttop. He has a sidekick, Officer Jack Haldane (Rob Youngblood), who has a love interest with Officer Jane Castle (Suzanne Beards). Brogan's beat is Demeter City, apparently the only city on the planet, and the twenty-four one hour episodes promise to bring us exciting stories of his exploits.

The pilot episode concerns the precinct's attempt to bring Gresham to justice for smuggling illegal immigrants. The good guys, although they win, do not do so from any deserved position. They appear to bumble around with little or no clue as to what is happening. The plot is full of holes you could drive a Thunderbird 2 through, the most

glaring of which is how Brogan avoids getting shot while protecting a witness. Not only does he phone home from the apparently secret location, but it would seem that he left the number, so that they could call him back. Which is just as well otherwise his son would have been unable to distract the killer. So much for security. Add to this the fact that he leaves the witnesses to get a candy bar and you get the feeling that if you were in need of protection by professionals, these are not the guys to call.

Eating would seem to be a major pastime for law enforcement agencies of the future, so much so, that the squad cars are fitted with hot-dog machines instead of glove compartments. This might be explained by the fact that the universe appears to be full of aliens with American accents, or in the case of Captain Podley (Jerome Willis) an Irish-American accent. This sort of thing smacks of shabby thinking. Yes, this is an English programme which is unashamedly aiming at an American audience, but this sort of stereotyping should be avoided. The equivalent treatment would be for Arnhem to make *Doctor Who* as a bowler-hatted gent who stops for tea at six — a little mauling



Captain Podley (Jerome Willis) with two of his officers



I think you will agree. The subplots involving Brogan's family and Haldane's puerile attempts to chat up Officer Castle are even worse. At best they can be seen as televisual wallpaper, and at worse as a waste of time. Intellectually challenging this isn't.

Family Life

Brogan's family is a bit like the bridge crew of the old *Enterprise* in that they are chosen to represent a cross-section of the buying public and should not be confused with any real family. Brogan's wife Sally (Nancy Paul) is the stereotypical 'Mom', uninteresting and passive. Matthew, the son, speaks in a slang that is so unhip that he deserves to have his legs drop off, and the young daughter Liz is so cute you could be excused for wanting to vomit on her although her main saving grace is that her pet is even worse than her. Zill, with its toy

like construction, resembles a hairy blob fish with an expression you only get from permanent pils. It clings to its perch and happily chomps nonsense into the poor child's ear which in at least one episode (*The Snake*) turns out to be the answer all the poor bumbling policemen have been looking for.

Pilot

The pilot episode *Protect and Serve* suffers from many of the problems previous Gerry Anderson productions have had in common with *Space: 1999* and *UFO*, the writing is poor where characterisation is concerned. The 'people as puppets' syndrome appears not to have gone away. The charac-



Brogan and Haldane the city at night

SPACE PRECINCT

This issue we present reader C.N. Parker's first thoughts on *Space Precinct* after its first showings at the States

SPACE PRECINCT is an ambitious project. At a cost of thirty-five million dollars it's an expensive gamble. If it's able to break into the lucrative American market, which is its intention, then Gerry Anderson may well see a return to the halcyon days of the Sixties where he was held in some reverence and can at last be allowed to forget *Terra-Hawks*, whose bad reputation has hung around him like an unwelcome smell for the past few years.

It can be a dangerous thing trying to judge a whole series by its pilot. Channel Four showed the pilot of *Babylon 5* at the end of its present run, the simple reason for this is that it's rubbish, whereas the series was excellent. So how well does the pilot to *Space Precinct* stand up? Well, the answer is not very

Introducing...

Space Precinct chronicles the adventures of Lt Patrick Brogan (Ted Shackelford), a cop newly transferred to the planet Altair. He has a sidekick, Officer Jack Holdan (Rob Youngblood), who has a love interest with Officer Jane Cade (Serene Benedix). Brogan's beat is Denver City, apparently the only city on the planet, and the twenty-four one hour episodes promise to bring in exciting scenes of his exploits.

The pilot episode concerns the precinct's attempt to bring Griegson to justice for smuggling illegal alien beings. The good guys, although they win, do not do so from any deserved position. They appear to bumble around with little or no clue as to what is happening. The plot is full of holes you could drive a Thunderbird through, the most

planning of which is how Brogan avoids getting shot while protecting a witness. Not only does he phone home from the apparently secure location, but it would seem that he left the number, so that they could call him back. Which is just as well otherwise his son would have been unable to direct the killer. So much for security. Add to this the fact that he leaves the witness to get a candy bar and you get the feeling that if you were in need of protection by professionals, these are not the guys to call.

Timing would seem to be a major pasture for law enforcement agencies of the future, so much so, that the squad cars are fitted with hat-dog machines instead of glove compartments. This might be explained by the fact that the universe appears to be full of aliens with American accents, or in the case of Captain Podley (Jerome Willis) an Irish-American accent. This sort of thing smacks of shabby thinking. Yes, it is an English production which is understandably aiming at an American audience, but this sort of stereotyping should be avoided. The expensive treatment would be for Anblin to make *Doctor Who* as a howler haired gent who stops for tea at six—a little misleading.

Rob Youngblood as Officer Jack Holdan

Serene Benedix as Officer Jane Cade

Ted Shackelford as Lt. Patrick Brogan

Jerome Willis as Captain Podley

John O'Hara as Officer Mike

John O'Hara as Officer Mike

John O'Hara as Officer Mike

John O'Hara as Officer Mike

John O'Hara as Officer Mike

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ters are given no depth or real emotion, they are sometimes unfortunately seen as a criticism of the actors who are asked to deliver clichéd lines in an engaging manner. Ted Shackelford (Brogan) steals the show. This was a pleasant surprise, given that his best known work, in *Dallas* and *Knots Landing*, is all too easy to dismiss the talents of Soap actors it would seem. The only other regular human characters, apart from Brogan's family, are Officer Jack Holdan and Officer Jane Cade. The rest are Tams and Croons.

Aliens

The Tams and the Croons, the two prevalent alien species, are

disappointing. They suffer from a marked lack of expression and it's a testimony to the actors concerned that they are able to give those rubber heads a personality at all. It's not that the heads are not state of the art prosthetics, they are. It is more to do with the lack of vocal movement, there just isn't enough of it in the face to truly convey. The masks appear to cover nearly the upper part of the face with a grey section that only the lips are truly mobile and then only in a restricted way. The upper part of the face has little or no movement except for the eyes.

This is a problem any programme can suffer from. *Doctor Who* had its fair share of rubber monsters, nearly all of which had the same fixed expressions of 'eat meat-covered by car light' if they had left off the sections around the mouth and then then a much more mobile *Daanman* type mask could have been used.

The robot Siomega gets the attention of some of Space Precinct's Police Officers



The sets seem to reflect the notion that most of the money has been sunk into special effects and Siomega, the station's cute robot, looks like a refugee from *Back Rogers*. The precinct is sparse to the point that you can hear the echo in the mainly empty rooms—the words high tech do not apply here. It's not only sparse in furniture but also sparse in people. Police stations should be bustling places with lots of coming and going, here however you get a distinct impression that there are less than a dozen law enforcement officers, most of whom have nothing better to do than watch the main action.

Lessons to Learn

Anderson appears to have learnt little from either his own history or the experiences of American programme makers. The introduction of Brogan's family is a blatant attempt to appeal to the widest audience possible. There is nothing wrong with this, he is after all producing a commercial product with the aim of making as big a profit as possible. The mistake he's making is the same one that most adults make. Any show that is commercially successful refuses to listen to children wanting to join in.

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This is a problem any programme can suffer from. *Doctor Who* had its fair share of rubber monsters, nearly all of which had the same fixed expression of 'car memorised by car light'. If they had left off the seconds around the mouth and then then a much more mobile Draconian type mask could have been used

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the fantasy — this is where the toy sales are — however there appears to be this erroneous idea that children want a child character to identify with. This is why most American programmes seem to have at least one cute kid with its equally cute pet. This is not the case, no one wanted to be Joe 90, but plenty of kids wanted to be Captain Scarlet or one of the Tracy brothers. Children want a fantasy world where they are no longer powerless children but powerful adults. The introduction of cute kids immediately alienates certain sections of the adult audience who will look on the show as a child's programme.

It is all too easy to be negatively critical of a new programme without emphasising the good points. The music by Crispin Morell is good moving stuff, much as the *Indiana Jones* Action/Adventure vein. The sequences that include the heavy shots of the Precinct house are as good as any of those seen on *Star Trek*, they only suffer when the models are shot in daylight and then they look no better than the work that was done on *Thunderbirds*.

There is no doubt that this series has potential and it seems a shame that director John Glen, whose credits include James Bond, made so little of the pilot episode. The animations in the episode *Double Duty* are particularly impressive, as are the various pyrotechnics and blue screen work seen on a weekly basis. It would be good to see a British product do well, but as yet it's still finding its feet and it seems unclear who its audience will be. With better scripts and a bit more thought this could be a quality product, but if the remaining episodes are as borderline bland as the first few then I can't see that it has much of a future.

C.N. Packer





Credits

Roj Blake Gareth Thomas
Jenna Stannis Sally Knyvette
Kerr Avon Paul Darrow
Vila Restal Michael Keating
Olag Gan David Jackson
Cally Jan Chappell
Zen Peter Tuddenham
Travis Stephen Greif
Servalan Jacqueline Pearce

Creator/Writer Terry Nation
Music Dudley Simpson
Visual Effects Designers

..... Ian Scoones
..... Mat Irvine
Video Effects AJ Mitchell
Costume Designers

..... Barbara Lane
..... Rupert Jarvis
Make-up Designers

..... Marianne Ford
..... Eileen Mair
Script Editor Chrs Boucher
Producer David Maloney

A1 The Way Back

Director Michael E Briant
Revella (Gillian Bailey), Dai Ritchie (Alan Butler), Bran Foster (Robert Beatty), Tarrant (Jeremy Wilkin), Dr Havant (Peter Williams), Alla Morag (Susan Field), Ven Glynd (Robert James), Tel Varon (Michael Halsey), Clerk of Court (Rodney Figaro), Antibler (Margaret John), Computer Operator (Nigel Lambert), Maje (Pippa Steel), Guard (Garry McDermott)

Model Federation citizen Roj Blake is promised news of his family by strangers Ravella and Dai Ritchie. They lead him to an underground chamber outside the domed city, and a gathering of rebels. Blake is told his family are dead, and that he was a freedom fighter who was captured, psychologically re-programmed and forced to denounce the rebel movement. Federation troops move in on the base...

First UK transmission: 2nd January 1978

Sally Knyvette, Gareth Thomas and Jan Chappell pose for the press on 8th December 1977 to launch the new series



A2 Space Fall

Director Pennant Roberts
Laylen (Glyn Owen), Raiker (Leslie Schofield), Artix (Norman Tipton), Dahnar (Michael MacKenzie), Garton (Bill Weston), Nova (Tom Kelly), Wallace (Clinton Morris), Teague (David Hayward), Krell (Brett Forrest)

On the prison ship London, Blake and his fellow prisoners, including Jenna Stannis, Vila Restal, Kerr Avon and Olag Gan, are in transit for the penal colony Cygnus Alpha. Blake proposes they commandeer the ship, but their scheme is thwarted by the sadistic sub-commander Raiker. Then the London approaches a magnificent, abandoned space vessel. Raiker wants to salvage it, but its defence system is lethal. He selects Blake, Jenna and Avon as the boarding party...

First UK transmission: 9th January 1978

A3 Cygnus Alpha

Director Vere Lorrimer
Loran (Robert Russell), Kara (Pamela Salem), Laylen (Glyn Owen), Artix (Norman Tipton), Selman (David Ryall), Arco (Peter Childs), Vargas (Brien Blessed)

With the alien ship (christened the Liberator) now under their command, Blake, Jenna and Avon familiarize themselves with the controls and the main computer, Zen. Following the London to Cygnus Alpha, Blake uses the teleport system to reach the planet's surface in an attempt to save their friends. He finds the penal colony is ruled by the power hungry Vargas, who wishes to take the Liberator, and extend his cult following on other worlds.

First UK transmission: 16th January 1978

A4 Time Squad

Director Pennant Roberts
Aiden (Mark McBride), Morro (Tony Smart), Little (Frank Hanson)

With Vila and Gan now aboard, Blake decides to hit back at the Federation, at the communications complex on Saurian Major. En route, they discover a capsule containing cryogenically frozen humans. While Blake, Avon and Vila teleport down to Saurian Major and join forces with the Auron freedom fighter Cally, Gan and Jenna confront a squad programmed to protect the capsule at all costs.

First UK transmission: 23rd January 1978

A5 The Web

Director Michael E Briant
Geela (Ania Mansoni), Novara (Miles Fothergill), Seymon (Richard Baskin), Declinas (Gilda Cohen), Izmat Hassan, Marcus Powell, Deep Roy, Willie Shears, Mollie Tweedley

When a possessed Cally sabotages the controls, the Liberator is trapped within a gossamer-like substance. Blake teleports to the planet below, which is populated Declinas, creatures genetically engineered by Seymon and his two servants Novara and Geela. Seymon is all that remains of six scientists from Auron. It demands fluonic power cells from the Liberator to enable it to destroy the Declinas, an action Blake will not condone.

First UK transmission: 30th January 1978

A6 Seek-Locate-Destroy

Director Vere Lorrimer
Prell (Peter Crazie), Bercol (John Bryans)

Fontaine (Peter Miles), Rar (Ian Oliver), Eldon (Ashley Jones), Escon (Ian Cullen).

Blake's success has become a thorn in the side of the Federation President, and Supreme Commander Servalan appoints the ruthless Travis to liquidate the Liberator crew. When Cally is captured during a terrorist mission to the Centero communications centre, Travis sees her as the means of achieving Servalan's objective.

First UK transmission: 6th February 1978

A7 Mission to Destiny

Director Pennant Roberts
Rafford (Brian Capron), Kendall (Barry Jackson), Sonheim (Nigel Humphreys), Pasco (John Leeson), Grovane (Carl Fargione), Sara (Beth Morris), Mandrian (Stephen Tate), Lovett (Kate Coleridge), Dortmund (Sharr Foll)

Blake, Cally and Avon teleport onto the disabled spacecraft Ortega, and find the crew stunned by a tranquillizer gas and the pilot killed. One life capsule is missing, but Blake discovers that the obvious suspect is not necessarily the culprit, and someone intends to prevent the Ortega delivering a planet-serving neutrone to Destiny...

First UK transmission: 13th February 1978

A8 Duel

Director Douglas Camfield
Sinofar (Isa Blair), Groc (Patsy Smart), Mutoid (Carol Royle)

Orbiting a dead world, the Liberator is attacked by Federation ships commanded

by Travis. As battle commences, the ships are held in a forcefield, and Travis and Blake are transported to the planet by the ghostly Sinofar and her servant Groc. Their planet was destroyed by a thousand year war, and they will not permit a battle. Instead, Travis and a Mutoid will engage in hand to hand combat with Blake and Jenna.

First UK transmission: 20th February 1978

A9 Project Avalon

Director Michael E Briant
Mutoid (Glynis Barber), Tefroc (John Rolfe), Avalon (Julia Voller), Chevner (David Baile), Scientist (John Baker), Guards (David Stems, Mark Holmes)

Blake has a rendezvous with the rebel Avalon on an ice world, but she is captured by Travis. Blake and Jenna arrive to find the aftermath of a massacre, and a sole survivor, Chevner. They plan to rescue Avalon from her prison, but the venture is all too easy. Travis's Project Avalon would appear to have been successful...

First UK transmission: 27th February 1978

A10 Breakdown

Director Vere Lorrimer
Farren (Ian Thompson), Kayn (Julian Glover), Renor (Christian Roberts)

Gan's limiter implant, which suppresses violent actions, malfunctions. Unless he is treated quickly, he will die. The only medical station within range is XK72, and

to reach it the Liberator must traverse a dangerous zone of Space in which it faces destruction.

First UK transmission: 6th March 1978

A11 Bounty

Director Pennant Roberts
Sarkoff (TP McKenna), Tyce (Cynthia West), Cheney (Mark York), Tarvin (Marc Zuber), Amagon Guard (Derrick Branche)

Sarkoff, ex-President of the planet Lindor, and his daughter Tyce are held captive by the Federation. Blake, however, plans to rescue Sarkoff and restore him to power. Unfortunately, Sarkoff does not want to be rescued, and when he is finally persuaded to leave, Blake discovers that in his absence the Liberator has been seized by bounty hunters.

First UK transmission: 13th March 1978

A12 Deliverance

Directors Michael E Briant, David Maloney
Maryatt (James Lister), Ensor (Tony Cantor), Meager (Susan Farmer)

An explosion rocks a spacecraft near the planet Cepheon. Two life capsules eject: the only survivor, Ensor, is rescued by the Liberator crew. However, Jenna has been lost on the mission, and when Avon, Gan and Vila return to save her, Ensor holds the Liberator to ransom, demanding that Blake plot a course for Aristo, on a mission to save his father's life. Meanwhile, Servalan and Travis are heading for Aristo, content that with Ensor disposed of, they can seize Orac...

First UK transmission: 20th March 1978

A13 Orac

Director Vere Lorrimer
Ensor/Voice of Orac (Derek Farr), Philbans (James Muir, Paul Kidd)

With young Ensor dead, and the crew suffering from radiation sickness, Blake and Cally teleport to Aristo to deliver the micro power cells to Ensor Senior. They find the weakening old man, and his invention Orac, a computer that can draw information from any other computer containing Turiel Cells. When Ensor dies, Blake and Cally succeed in escaping from Servalan and Travis and delivering Orac and anti-radiation drugs to the Liberator. But Orac makes a terrible prophecy...

First UK transmission: 27th March 1978

Richard Houldsworth

Time Squad Avon (Paul Darrow), Blake (Gareth Thomas) and Vila (Michael Keating)



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Please note that release dates are subject to change.

DEEP SPACE NINE

The Search
by Diane Carey
Publisher: Simon & Schuster
Price: TBC
Out: Currently Available

THE DOMINION have breached the wormhole and are bearing down on DS9. Their unstoppable footsoldiers, the Jem'Hadar, have attacked the station and destroyed the Galaxy class USS Odyssey. Now Kira and the others mount a futile defence as Jem'Hadar troops mercilessly gun them down, one by one.

Although only a helicopter drill, it is a drill with the utmost urgency. In the last story of DS9's second series, the Dominion had ventured into the Alpha Quadrant, and they did blow the Odyssey apart. If the Federation is to protect itself from this latest and greatest threat, the fight must be taken to the Gamma Quadrant. And with Starfleet's prototype warship, the Defiant, cloaked, armed to the teeth and with Sisko in command, the Federation might just stand a chance.

The Search is experienced writer Diane Carey's novelization of the two part premiere of DS9's third season, and a good job she has made of it, too. The story begins with a climax and then goes uphill all the way. This is her first venture into DS9 territory, but she has a perfect grasp of all the characters, and adds so much backstory to the televised original. This is especially true of Sisko, for whom the Jem'Hadar are a terrifying reminder of the Borg. The only major omission is the lack of Kira's O'Brien: Miles doesn't even spare a second to wonder how she's faring, which really doesn't ring true.

As the regulars split up to investigate the mysterious Dominion and the even more mysterious ruling Founders, Carey misweaves the plot threads seamlessly. While the



Defiant engages in all-out battle with the Jem'Hadar, Odo sets off on a more personal quest, finally learning the truth about his forgotten origins. Carey writes with a pace and compulsion that matches the excitement of the plot, never letting up for a second, which becomes very important as the book nears its resolution. Because that's when the problems start. The actual storyline — and for this we can blame Ira Steven Behr and Robert Hewitt Wolfe who wrote the story — suddenly gets very confusing and lost, as the action focuses in from the star-spanning Dominion to a single locked room and promptly loses its grandeur. To Carey's credit, she just about manages to make it all hang together. The end result is a first rate novelization of a disappointing two-parter.

Craig Hinton

STAR TREK

Generations
by J.M. Dillard
Publisher: Pocket Books
Price: £9.99
Out: 9th December '94

ON its maiden voyage, the Enterprise-B attempts a hazardous rescue: two refugee ships have become trapped in a mysterious energy ribbon. Some of the refugees are saved, but one man's heroic act apparently costs him his life. That man is Captain James T. Kirk.

Nearly eighty years later, the Enterprise-D becomes embroiled in one man's obsession to return to the energy ribbon. It is an obsession that will destroy stars, planets... and a very old friend. This is Jean Dillard's

first rate novelization of the soon-to-be-released seventh *Star Trek* film, in which the brain of Gene Roddenberry's dream is well and truly passed from one generation to the next.

But don't assume that this is nothing more than a padded-out version of the script in the tradition of all the *Star Trek* film novelizations. Dillard has expanded the basic storyline with a great deal of additional material. This is especially true in the scenes which feature Spock and Sulu: since neither of these characters is actually in *Generations*, their inclusion in the book is both welcome and immensely satisfying. From the opening chapter, which acts as a perfect bridge between the closing moments of *The Undiscovered Country* and this film, we all know that we are going to be well and truly entertained, and Dillard valiantly makes up for the fact that we cannot see the stunning special effects by writing with an exuberance and enthusiasm that fills every page. Another advantage of the written word is its capacity to convey a lot more characterization and backstory.

For example, given the potency of Kirk's presence in the film, not much can be made on screen of his feelings towards the new captain of the Enterprise-B. In the book, we get to experience the whole range of emotions that Kirk goes through as he gives the order to 'retail' for one last time.

Although the book can never supplant the film itself, it makes a marvellous companion to it, and offers the opportunity to imagine what *Generations* would have been like if Spock, McCoy, Sulu and a whole cast of figures from the series' past

really had taken part. Add to this Garfield and Judith Reeves-Stevens's excellent forty-page look at the making of the film, and eight pages of colour photographs, and you have a book well worth the £9.99 cover price.

Craig Hinton

STAR TREK

The Nitpicker's Guide for Classic Trekkers
by Phil Farnand
Publisher: Triun Books
Price: £7.99
Out: 17th November 1994

AS A FOLLOW-UP to last year's hugely successful *Nitpicker's Guide for Next Generation Trekkers*, Phil Farnand has unleashed his second volume of continuity cock-ups, equipment oddities and other nauticisms, this time from the original series of *Star Trek*, plus the first six films. And what a treat it is. Farnand is undoubtedly a driven man, and, backed by his Nitpicker's Guild of similarly obsessed fans, has dissected every scene, every line, every nuance. A book of this nature also needs a healthy dose of subjectivity, and this is supplied by Farnand's choice of great lines from each story, the hilarious quizzes that crop up every few pages, and his ruminations on the closing stills from each episode, especially the various ways he finds to describe a boring old starfield!

But the real fun is to be found in the examination of the episodes and films themselves. With the plot, oversight, Farnand looks at those aspects of the stories which just don't seem right: for example, when Scott calls the crew to attention in *The Tholian Web*, they assume a variety of slumps and slouches quite at odds with



Starfleet's military precision! And why does Kirk waste valuable time romancing Ilia's android daughter when his crew is dying from plague in *Requiem for Methuselah*? Equipment oddities abound, with communicators which fail to open, shortcraft which fail to exist (!) and various computers which seem to turn up on every planet they visit. And then there are the changed premises, where information given in one story is completely contradicted in another. The best example of this is in *The Savage Curtain*, when Kirk informs Abraham Lincoln that they can easily convert into minutes and seconds... considering that every timepiece we have ever seen on the *Enterprise* has been calibrated in minutes and seconds!

Finally, the continuity and production problem basket, with all the on-screen cock-ups and blunders. My personal favourite comes at the end of *The Enemy Within*, when Spock gives Yeoman Rand a most disconcerting leer, before staring at her backside in a very un-Vulcan manner.

Although completely engrossing and terribly enjoyable, the Guide probably isn't everybody's cup of tea. You need to have a real love of the series to be able to look beyond the story and laugh at the Vulcan leers, invasive music and vanishing phasers that seem to occur with frightening regularity.

Craig Hinton

STAR TREK

Star Trek: Where No One Has Gone Before
by J M Dillard
Publisher: Simon & Schuster
Price: £25.00
Out: 7th November 1994

FRESH FROM her avoirdupois of *Generations*, Jean Dillard has taken on

the writing tasks for this extravagant coffee-table book, which really lives up to its subtitle 'A History in Pictures'.

Starting at the very beginning, Dillard covers the evolution of *Star Trek* from Gene Roddenberry's original idea for a 'Wagon Train to the stars', right through to *Generations* and a tantalising glimpse at *Voyager*. At first glance, one might be forgiven for thinking that the book contains nothing new for the hardened *Star Trek* fan — how many times have we read about Roddenberry's attempts to tout his new SF series round the networks? Or the tv executives' dislike of Spock? But prove just a little deeper and it becomes obvious that Dillard has definitely done her research. This beautiful tome includes interviews with virtually everyone connected with the series, each one revealing some real gems. Did you know that Roddenberry wanted DeForest Kelley to play Spock? Or that they wanted Patrick Stewart to wear a hairpiece as Picard? Nor is Dillard afraid to investigate those less-popular areas of the series: the section on the animated series is both enlightening and entertaining, and suggests that this forgotten series should be reappraised.

My favourite section deals with the aborted 'Star Trek II' television series, which rapidly became *The Motion Picture*. Some of the facts and figures about it were known to me, but the real eye-openers are the two photographs that accompany the text: David Gautreaux as the Vulcan Xon and Persis Khambatta as the Delta Ila, in full make-up and costume! Forget the pastel jumpsons of *The Motion Picture*, and wince at the tacky gold velour that would have graced this incarnation of the crew. And that really sums up the attraction of *Where No*

One Has Gone Before. However hard you try to follow Dillard's meticulous text, you cannot help but be distracted by the sheer wealth of photographic material, especially since most of it, such as the pictures of Xon and Ila, have never been published before. Marvel at the long shot of the damaged *Enterprise* and the immaculate *Excelsior* in Spacedock! Thrill at the graphical display of the *Enterprise-B* from *Generations*! This book is a magnificent photograph album, with Dillard's intelligent commentary an added bonus. And it would make a perfect present for any *Star Trek* fans who think they've seen it all before. Outstanding.

Craig Hinton

DOCTOR WHO

**The Missing Adventures
The Ghosts of N-Space**
by Barry Letts
Publisher: Virgin Books
Price: £4.99
Out: 15th February 1995

IT WOULD BE convenient to be able to make a comparison between this book and the radio drama which it represents, but the delay in its broadcast has made that impossible. At this stage I can only hope that the radio production is as more convincing than this novelization.

As a *Doctor Who* adventure there is nothing particularly wrong with it, *per se*, it has the standard ingredients you would expect — a megalomaniac who wants to destroy Mankind, Time travel spanning several centuries and fearsome monsters — but it lacks spice and originality.

Letts is at pains to point out several times that the events of the plot owe a lot to synchronicity and serendipity and uses this as some sort of excuse for its improbabilities. There is, however, a limit to what the average reader will swallow, especially one who is expecting a feast and finds that the chef has taken the evening off.

The Brigadier is invited to the Italian island of San Stefano Minor to lend support to his neo-gaean uncle Maseo in feeding off the unwelcome attentions of Max Villain, an American Mafia king who needs the island for his own nefarious, and mysterious, purposes. The Doctor's help is



enlisted — off-page, as it were, I expected a colourful scene wherein the Doctor succeeds he has far better things to do than babysit the Brigadier's dotty relative — together with that of Sarah Jane and her wimpy journalist colleague Jeremy (who should have been abandoned unceremoniously after *The Paradise of Death*), and soon uncle Maseo's castle is overrun with unwanted visitors and hideous monsters, all of which contrast with the presence of a more 'traditional' ghost.

Max, however, is a little less traditional, being an immortal alchemist and alchemist who needs the power of the fields from N (Null) Space to conquer the world. Exactly what he plans to do with it when the monsters are mindless rampaging all over the place is somewhat unclear.

While the Doctor and Sarah go back in Time to seek the cause of the breach at the barriers of N-Space the Brigadier defends the castle, his only allies being his idiosyncratic uncle, the septuagenarian family butler, the spineless Jeremy and a young Italian local whose sole purpose in life is to emulate Elvis Presley — please! This is a *Doctor Who* adventure! The result is that the supporting roles are caricatures, with only uncle Maseo having the distinction of being mildly amusing, and even Sarah Jane gets to do very little except escape from a locked room via knotted bed linen and help a ghost get laid to rest. The monsters are of the unsuitable variety which are best not described on the printed page and would be far better left smothered and up to reader's



— or listener's — imagination. They are the sort of bosh that Hieronymus Bosch would have dismissed as altogether too silly. On the plus side, the Doctor gets some terrific lines in pseudo-scientific mumbo jumbo and to do some heroic action-movie stunts, the historical scenes are entertaining and the classical references interesting.

But, whereas Letts might call it serendipity, I call it superficial.

Deanne Holding

DOCTOR WHO

The New Adventures

Set Piece

by Kate Orman

Publisher: Virgin Books

Price: £4.99

Out: 15th February 1996

I TRUST I'm not going to spoil anyone's day by mentioning that Ace is written out of the *New Adventures* in this book. Entry and exit scenes for companions are gifts for writers in that they inevitably give great scope for an emotional charge — certainly if, as in this case, it's disposing of a 'real' companion who never had the chance to bow out on screen. Ace at least gets the lion's share of the action, although I didn't feel I really knew her any better, though her full name is revealed at last — but is it her 'real' real name? Without giving away too much about the manner of Ace's leaving, I can say she goes in a similar way to the departure of at least one previous assistant...

What of *Set Piece* itself? Kate Orman at least gives us meretricious text, but has the usual problem that if a story is action-driven — as adventures must surely be — it can be hard to have characters with lives of

their own who will consent to do what the plot requires, rather than cardboard ciphers who just get on with it and don't quibble with the author. The fault perhaps is in her overambition?

The story is largely set on Earth, in ancient Egypt — that country again — at the turn of the 18th Century, and Paris in 1871 at the time of the Commune, although there are ramifications that take us away from there.

Having three or four Time-zones makes for its own problems. The initial setup on a huge organic space ship with the mysterious 'Prisoner 24' is quite well done, if no great intellectual puzzle, but the well researched period detail never quite supersedes its academic roots. There's a major continuity reference to the *New Adventure Transit*, for some reason — I suppose if you're going to have a similar concept in two books or a book and a tv episode it's as well to make it a feature.

The TARDIS crew are split up for a large part of the plot, and have a jolly time trying to get back together, once they've convinced themselves the others aren't all dead, although their main concern is survival in their respective hostile environments. I was a bit disappointed at the lack of rationale for where they were — and when and why — and the explanation given for the whole series of events is somewhat glibly checked in, without any personalization of the menace.

As for the title, it's a pun of sorts, although disappointingly the Martian implications are never followed up. On second thoughts it's probably just as well.

Andrew Martin

production, this supremely detailed 2-hour documentary answers virtually all of the most obscure and technical questions anyone could ever raise of that most enigmatic of cult series, while frequently neglecting the most glaringly obvious and important issues. For instance, when confronting the general public's dissatisfaction with the show's ambivalent concluding episode, *Fall Out*, various members of the production crew suggest that it was a very straightforward finale and seem much more interested in discussing the episode's budget and shooting schedule. Very enlightening!

Despite this problem, *The Prisoner in Conclusion* remains an excellently researched and admirable labour of love. Narrator Norma West manages to brush over many of the documentary's obvious shortcomings, while writer/producer/director Steven Ricks excels with his fond and innovative recreations of an unfinished sequence from *The Girl Who Was Death* and a few scenes from the pilot episode *Legionnaire*, the proposed series which would have returned Patrick McGeehan to mainstream television. Naturally, had this been a BBC Production *It Is 30 Years in the TARDIS*, all these magic moments would have been first to hit the cutting room floor.

Essential viewing for the *Prisoner* purist, but over zealous and frequently inaccessible for the general viewer, *The Prisoner in Conclusion* succeeds best as a reminder of the sheer brilliance of the Sixties tv series. High praise indeed!

David Basson

Blake's 7

The Programme Guide

by Tony Attwood

Publisher: Virgin Books

Price: £4.99

Out: 1st December 1994

AND so Virgin update the *Blake's 7 Programme Guide* some twelve years after its first printing. Unfortunately, the lack of any real developments in the long-defunct show make the whole venture somewhat pointless.

As previously, there is a complete guide to all fifty-two episodes, a short section on the backgrounds of the writers and actors, character studies of Blake, Avon, Vila, Travis and Servalan, plus short snippets on the remaining crew members, and a rather turgid A-Z to the *Blake* universe.

New additions include a merchandising guide by Kevin Davies (who readily admits that there isn't much to speak of!) and a guide to *Blake's 7* fandom by Deane Grey, Jackie Optie and Rob Emery. There's also a section on *Afterlife*, the quite risible *Blake's 7* novel written by Attwood himself, which served to finally destroy the format of the series as we knew it, even to the point of killing off Servalan. This is followed by Attwood's notes for a sequel called 'State of Mind' which, he threatens, might one day be written. *Perish the thought.*

The Blake's 7 Programme Guide is an adequate, if inadvertent, look at one of Britain's best loved Sci-Fi series. Those who missed it first time around will probably find it interesting, the rest of us would be wise to steer clear.

David Richardson



THE PRISONER

The Prisoner in Conclusion

TR7 Productions

Price: TBC

Out: Currently Available

AS A casual admirer of *The Prisoner*, I was both impressed and disappointed by *The Prisoner in Conclusion*. Devised as the definitive guide to the show's final months of



JON PERTWEE and The Third Doctor

OF ALL the people who have appeared in *Doctor Who* during its thirty-two year history, Jon Pertwee continues to be one of its more enthusiastic promoters. He's always to be seen at *Who* celebrations, wearing his distinctive cape reminiscent of the third Doctor, and asking the BBC to give him the chance to star in the programme again. He recently succeeded, albeit only on the radio where *Doctor*

Who is entering its second series.

The Beginning

It all began back in 1970 when he took over from Patrick Troughton. At the time he had no idea what he was letting himself in for. "Not at all," he says. "My first wife, Jean Marsh, she'd been in it so I watched it a few times, but I'm not a Science Fiction buff. It all started when I was

doing [the radio series] *The Navy Lark* and one of my company said, 'Why don't you put yourself up for *Doctor Who*?' and I said, 'Why? Is Pat Troughton leaving?' and they said, 'Yes, I believe he is.' So I told my agent and was greeted by stony silence on the phone. I said, 'Right, forget about the whole thing!' and he said, 'Well I don't think it's a very good idea, but I'll try'. So he phoned the producers and the producers received this suggestion with stony silence. He said, 'Yes I had exactly the same reaction, forget about the whole thing' and they said, 'No our jaws are hanging open. Your client's name has been on our shortlist for 18 months.' And I never knew!"

Audiences had already coped with one change of actor when William Hartnell left, but Jon wasn't worried about how they would react to a second change. He was more concerned about how his doctor could be made distinct from his predecessor. "I asked Sean Sutton how he wanted me to play it and he said, 'As Jon Pertwee', and I said, 'Who the hell's he?'" Because I'd never been me, I'd no idea what I was because I'd hidden under a green umbrella my whole career. He said, 'We'll find him'. And we did.

Complete Break

"They wanted a complete transition, they wanted a break and they got it. I was a rather physical actor — or was then when I was a lot younger — and that's why I brought things like Venusian araldo into it and motorcycles and speedboats and any type of gadget that was inverted. I would get into the programme in some capacity. I liked all that, I was a bit hair-brained!"

The Doctor's equally hair-brained character was reflected in his eccentric costume and his stylish vintage car, Bessie. "That was my idea," he says. "You may remember I escaped out of a hospital and dressed up in various items of clothing



The *Drumming* became a firm favourite for fans

that I nicked, including an eccentric doctor's cape, and then I stole his car which was an old Vauxhall 3098, beautiful old veteran car. So when I said at the end of the story to the Brigadier, 'Can I keep the clothes and the coat and the car?' he said, 'No you can't the owner wants it back, but I'll make sure that you get something like it'. That's how Bessie appeared and how I was able to do the clothing."

Team Work

Jon Pertwee's early stories were all set on Earth where the Doctor was exiled by the Time Lords. He teamed up with the Brigadier and his military squad, UNIT, to save the planet from alien menaces. For the first time, the Doctor and his companions were surrounded by a team of other regulars. It not only took the show in a new direction, it allowed the actors to get to know each other better.

"I have this mania about team-work," says Jon. "My career has been wrapped up in teams. My radio show was the longest running radio show in history of broadcasting, *The Navy Lark*, and that's simply because we were a marvelous team... So when I started *Doctor Who* and we formed that team of UNIT I used to insist that all members of the UNIT company made a tremendous fuss of the visiting artists and made them feel a part of that team... On many occasions we had guests who were shot on the third episode or something and they used to say 'please may we come back for the last three recording days and sit up in the gallery and watch'."



The Doctor-Jo Grant team worked particularly well



In *The Mind of Evil* the Doctor has to face his own fears

Having Fun

Developing a team atmosphere allowed the whole production to enjoy themselves.



On location for *The Dimmons...*

...and back for Realtime Pictures' '90s reunion



"I had an enormous amount of fun," says Jon. "I am a great believer in humour being the best way to work. My producer wasn't too convinced, in fact he reprimanded me quite severely on several occasions saying that I wasn't taking it seriously. And I said, 'Now hang about a minute' — I got rather heady — I said, 'Have you found any problems with your recording days? Have we held you up ever on recording days?' He said, 'No'. And I said, 'Have you got any complaints about the work we're doing, is it sloppy or something?' And he said, 'No'. Then I said, 'What the hell are you complaining about?! If I'm giving you the result you want it doesn't matter that we seem to be fooling about.'

"I remember on one occasion he came into the rehearsal room and he said, 'What have you done this afternoon?' I said, 'We've built the most marvellous aeroplane'. He said, 'what do you mean?' I said, 'Well all these chairs and tables, if you put them together they're absolutely wonderful, they look like an aeroplane. Come and have a look'. And he came and had a look and he didn't think this was funny at all. All the company were killing themselves laughing. He said, 'But you're supposed to rehearse'. And I said, 'Ah, but you didn't say were we up to scratch? Now do a rehearsal and you'll see. If it's good and you don't have any complaints then stop taking the muckey out of us, stop being cross that we've built an aeroplane'. And eventually he realized I was right, it was how I got the best out of my team."

Companions

During his time in the TARDIS, Jon Pertwee had three companions — all of them ladies. Most fondly remembered are Katy Manning as Jo Grant and Elisabeth Sladen as Sarah Jane Smith, but he began with scientist Liz Shaw, played by Caroline John. "I didn't exactly gel with her at that time because I didn't think that her portrayal as the companion was quite what I wanted. I may have been wrong, but I felt that to have someone strapped to the railway line you needed somebody like Las or Katy. Caroline was a very fine classical actress and therefore you don't treat Dame Maggie Smith the same as you treat Katy Manning. And so I didn't feel it was quite what I wanted at that specific time. But they all had tremendous qualities in

their own right. Like Lis is a tremendously good actress."

Katy Manning, whom Jon describes as still "mad as ever" took over from Caroline John as a more sprightly character, and he admits she was inclined to push him into things he wasn't supposed to do. "She was just a mix," he says, "and a very talented one, a girl with immense charm. She had that thing like a lot of interesting performers have of being abominably bad one day and not having any spark and the next day being quite brilliant. And so because she was so good at times, one forgave her the days she was off for a hangover or whatever."

Heroes and Idiots

To be in the programme at that time, he says, you either had to be brave or an idiot. Jon puts both himself and Katy Manning in the latter category. "If somebody wrote a scene for me where I had a motorcycle chase across a ploughed-up field I'd say, 'Great, fabulous!' Katy would get on the

back and go with me, not because she was brave, but because she was a lunatic too. She'd say, 'Well I can't see' — because she was blind — '[but] I believe in the Governor, he's going to get us through this'. So the two lunatics went off together. But on the other hand, somebody

like Roger Delgado [who played The Master] was frightened and didn't want to do it, but did it because he was an actor and a first-class pro and made himself do things. Therefore he was brave."

Monsters

Despite Jon's remembrances of the good times making *Doctor Who*, he doesn't hold back with reservations about some aspects of the show. He was never very fond of the *Doctor Who* tradition of putting a monster in every story, especially when they were just men in rubber suits. "I don't believe in them and everything's got to be believable," he says. "I didn't like it because if you've got a Cyberman with a slit where his mouth should be and he's talking like this, well then why do it? Why not have a speaker? Because if his mouth's not moving, why have a slit? Therefore I was tremendously encouraged by the advent of the half-mask. So with the Ogrons or the Draconians where they had those marvellous masks where they let the human eye be seen, let the mouth be seen. Then the mouth would move and therefore you get expression — eyes and mouth, it's where it all comes from with acting."

"Also I was a believer in having threats to Earth happen on Earth rather than us going off to unknown planets and coming across something. The simile I always use is that it's more alarming coming home and seeing a Yeti sitting on your loo in Tooting Bec! You don't expect a Yeti in Tooting Bec, but if you're in the Himalayas you do. And therefore it's not surprising, it's not frightening. So if you're going down the underground railway and



1974: Jon Pertwee poses with some of his least-favourite monsters, the Daleks



A new Doctor is announced, 20 June 1969



A team spirit was always part of Jon Pertwee's approach to the series

a dinosaur comes out of the end of it in Morden, this is frightening, that's why we did it in *Isolation of the Dinosaurs*."

Favourite

That philosophy goes some way to explain why he singles out *The Demons* as the best story of his four-year tenure as the Doctor. "Because there weren't any monsters, *per se*, to frighten you," he says. "It was the atmosphere that frightened you. It was a lovely scene where Katy was walking past the church and that bush came out and strangled her, which was done with a wind machine. It came as a complete shock and people screamed when they saw it. The atmosphere of those barnows on the top of the hill, there was something very spooky about those, even on film."

But the stories eventually moved away from that and went back to alien adventures without the established UNFF team. "I preferred it the other way," admits Jon, "but then you can't do it forever. The TARDIS eventually had to work — because it never worked, that's why I was stuck on Earth all the time — and you've got to go off and do other things. We did, and I think some of the shows we did were splendid, like *Planet of the Spiders*."

Planet of the Spiders included a chase sequence characteristic of Jon's occasional dastardly exploits. He had a new gadget to play with, a Hovercraft. "[Producer] Barry Letts wouldn't give me any time to practise on it. He said, 'Oh you can drive anything, you'll be all right', and I kept saying, 'Please let me go and have a drive'. When he said, 'Right we

need you now', I did the shot and I wiped out the entire camera crew! The cross wind took me and blew me into the camera line and I knocked the camera over and everything else! Luckily nobody was there because the props [the propellers on the Hovercraft] could take people's heads off. So he said, 'Watch what you're doing' and I said, 'It's not me watching what I'm doing, you didn't give me any practice!' So the next shot we did I said, 'I've got to make a lot of allowance to keep well away from the camera crew on the left'. And so this time I made so much allowance — and the wind didn't exist — and so I was far too much to the right and I wiped out the other camera crew!"

It was Jon Pertwee's final *Doctor Who* story. "I was very sad to go," he says. "I'd enjoyed myself for five years very much. I would have liked to have gone on and done one more season, but I wasn't going to, not for the same money. I thought

it was time they gave me a rise and they wouldn't and didn't, so that was the end of that."

Returns

Nevertheless, it wasn't the end of the third Doctor. He came back almost a decade later for *The Five Doctors*. "It was extraordinary," Jon remembers, "You'd imagine it would be very difficult to pick up a standard or style of acting after ten years. I came back to do *The Five Doctors* with Lis [Sladen] and we were sent up on top of a mountain in Wales where we froze to death. I remember coming back to the location and the cameraman saying to Lis, 'Would you slap Jon's face' and she said, 'No I won't, I like him, I'm very fond of him, what do you want me to slap his face for?' and he said, 'He's gone blue. His lips have gone blue from the cold, perhaps you could get some circulation back into him again'. And she said, 'Oh well that's different', so we slapped each other's faces. But we both of us found we were into it in seconds."

3D Claptrap

The 90-minute 20th anniversary special brought together most of the Doctors in a story that ranks alongside the show's best. "Very good," agrees Jon Pertwee. "Much better than that terrible claptrap we did with the 3D which just didn't make any sense at all!"

The "3D claptrap" was part of the BBC's contribution to *Children in Need*. It included new technology that was supposed to allow viewers with special glasses to see in '3D'. It included a wide range of Doctors, companions, and stars from the BBC soap *EastEnders*.

"When I arrived, I hadn't read the script that carefully," Jon confesses.



The Draconians were a favourite of Jon's

Jon Pertwee admired Roger Delgado's bravery



"Then I did a scene with Lis, and a few minutes later I turned around to talk to Lis — and there was Benny Langford! I said, 'Benny, you're not my companion,' and she said, 'Yes I am'. I said, 'My companion is Lis' and she says, 'Not in this scene, it's me... haven't you read the script?' and I said, 'No'. So we said, 'All right we'll just say the lines, we'll get through'.

"Then I had to go over to the square and meet some of the *EastEnders* we were working with, a very old friend of mine, Wendy Richards, and Gillian Tayleforth who I'd known for years. I thought, 'My God, poor Wendy, she's so ill' and I said, 'Are you all right love?'

and she said, 'Yeah, why?' and I said, 'It's all right, as long as you're okay — would you like me to get you a cup of tea?' So I got her a cup of tea and gave her a chair. And she said, 'You're making a hell of a fuss of me; why?' and I said, 'Well nothing love, you don't look your best today, you don't look well, neither of you do, you look terribly tired'. And she said, 'You stupid bastard, this is make-up!' and I said, 'I can't believe it!' It was beautiful make-up, both she and Gillian had grey hair and I said, 'What happened?' and she said, 'Haven't you read the script?' and I said, 'No', and she said, 'We're forty years older'. So that's the sort of thing that can hap-

pen to you if you don't read the script carefully!"

Radio Days

A much better revival for the actors as well as the fans is the new radio *Doctor Who*. Written by Jon's old producer, Barry Letts, and reuniting Sarah Jane Smith, the third Doctor and the Brigadier, it echoes the superior stories of the show's golden age. It was originally Jon's idea, so he's obviously enjoying its phenomenal success. However, nobody realized quite how successful it was until the end of the first series. "The people were on strike who were gauging it's success," says Jon. "They made this terrible error of instead of playing episode six, they played episode five twice. The result was hundreds and hundreds of people phoned up the BBC to complain. Then they said, 'My God if you get that number of complaints, can you imagine what the listening figures must be?!' So on the strength of that we're now doing another one."

The six-part serial due to be broadcast on Radio 2 later this year is *The Ghosts of N-Space*, again written by Jon's old producer Barry Letts. "I'm glad to say it's Barry Letts," says Jon. "Barry's the best person because nobody knows more about *Doctor Who* than he does." His story sees the Brigadier drawn to a haunted castle in Italy by one of his distant relatives. It re-unites Jon with Nicholas Courtney (the Brigadier), Lis Sladen (Sarah Jane Smith) and new companion Richard Pearce (Jeremy). Even the bad guy has been in *Doctor Who* before. "The man who played the devil monster in *The Demons* [Stephen Thorne] is playing the villain. I'm glad to see him in it because he's a wonderful actor," he explains.

It brings Jon Pertwee's career full circle. He's back in radio. Sadly for an actor who's had success in things outside *Doctor Who*, it's disappointing people still cling to that four-year period of his life. "When I toured with my one-man show where I talk about my life and my stories and so on, when it comes to the questions and answers 95% of it is all Whovian. Sometimes it disappoints me because I've been in the business for a very long time and I've done an awful lot of things and it would be nice if someone would talk about something other than *Doctor Who*. But there we are, that's the way it goes."

June Killick



Exotic locations are not usually found in *Doctor Who*

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ON LOCATION
PART 1THE RAMSES
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PEOPLE

THREE YOUNGSTERS with special powers return to *The Tomorrow People* in a story about ancient Egyptian magic and power, *The Ramesses Connection*. TV Zone joined the film crew in an East London studio last year where set designers and builders had created an atmosphere of ancient Egypt...

Dusty

Dust from the tomb of Ramesses falls from the ceiling onto Ami and Adam. Adam tries to drag Ami away, knowing she will be killed if she stays. They struggle and fall to the floor as the tomb collapses around them. "Cut," shouts the director and the actors emerge from the tomb covered in dust.

It was one of the more unpleasant parts of filming for the young stars. "I got all sand in my eyes — it was absolutely awful," says Naomie Harris who plays Ami. "We both ended up on the floor of the tomb with everything collapsing on top

of us and it was so hot and it was so dark. It was a total mess and it was absolutely awful. It was a very hot, very dark scene."

"It hurt," adds Naomie. "It was a total mess. It looked really good, but it was very hot. It was dropping plastic rocks and lots of sand on our heads. It wasn't very nice."

As the scene in the tomb is finished, the main studio lights are turned on and the full splendour of the sets can be seen. There are pieces of pyramids, stone pillars and Egyptian backdrops covered in hieroglyphics all around the studio. By

the time the film is finished, the set designers and builders return to their normal lives.

Veteran Presence

Naomie Harris is a talented actress who has been in a number of films, including *The Bourne Supremacy*. She is also a talented singer and has been in a number of musicals. She is also a talented dancer and has been in a number of dance performances. She is also a talented actress and has been in a number of films.

Sam Rees is an enigma of *Ramesses*, explains Christopher Lee, revealing part of the dark secret behind his character.



Sam Rees and Tobe cover from a great power... Part 1 of 2



Megabyte (Christian Tossler)



Ami (Naomi Harris)

"This particular *Ramesses* didn't exist in reality as far as I know. He's still alive after four thousand years and you get the feeling that four thousand years ago he represented the powers of Darkness against the power of Light."

The climax of the story reveals Rees's true intention and he is present in the early episodes, watching the *Tomorrow People* through the eyes of his robot cat and trying to stop them finding out the truth. His power is so strong that at one point he takes over Ami and tries to kill the TPs.

"That was brilliant," enthuses actress Naomi Harris. "Have you seen the part from *Alien* when the aliens go into his stomach and they start popping out? It was kind of like that. It didn't actually do that, but the way I had to act when I was possessed was really good."

Hanging About

Back in Sam Rees's lair, Adam is trying to reach a powerful Egyptian stone dangling above Rees's head. He has to climb down a pole to a painted gold, red and blue bird which holds the stone in its talons. It's a difficult climb and Adam nearly falls off on several occasions. Actor Kristian Schmid is keen to do his own stunts, but he's not allowed in case some-

thing goes wrong. "I'm into all of that," says Kristian, "but we've still got eight weeks of filming to go."

A stuntman is used to do the difficult stuff while Kristian watches closely so he can copy the movements when they film him in close-up.

While the stunt double swings precariously from the ceiling, actor Christian Tossler (Megabyte) asks the director, "Why can't he just teleport up there?" Kristian has an answer: "We can't use it when we're stressed, when there's lots going on around us, otherwise there wouldn't be a story! We can't use our teleporting powers all the time."

When the stuntman comes down he is treated to a round of applause from the whole crew.

Writing

Watching all the activity is the writer of *The Ramseyes Connection*, Grant Cathro. All the Egyptian themes surrounding the story

came through his own fascination with the subject.

"I've been to Egypt a couple of times and the experience of going to Egypt completely blew me away," says Grant. "I urge everyone to go there it's a fantastic place. Anyone who's interested in ancient history and magic and mystery

Adam (Christian Schmid)



should take themselves off to Egypt without delay."

The story begins with the Tomorrow People receiving a message from across Time from a young Tutankhamun. Grant was able to marry the central idea of kids with special powers to the Egyptian story he wanted to tell by discovering the boy pharaoh was the first ever Tomorrow Person. "This time around it's less of an adventure story with the Tomer-

row People imposed onto it," he says. "I started from the point of view of coming up with a story that was very organic to the whole idea of *The Tomorrow People* and it grew from that."

The Remeses Connection incorporates current research into the positioning of the pyramids and their meaning. Grant had the idea when he was driving across Hungerford Bridge in

London. "There was Cleopatra's Needle splunked on the north bank of the Thames in front of that ugly great Shell building. I just thought, 'What on Earth's that doing there?'... I thought, 'Suppose there was something magical associated with these monuments and what if it happened now? It would be happening in London instead of Egypt.'"

High-Rise Climax

The climax to the story takes place in London, at the top of Canary Wharf tower where the evil Sam Rees has built a perfect pyramid. Every element of the story —

Egyptology, astronomy, ancient monuments, a powerful stone and Rees's world-dominating ambition — are brought together in one final, chaotic scene.

The three Tomorrow People are joined by a set of eccentric characters in their attempt to stop Rees. A man wearing red waterproof gear, a milkmaid and a very tall man in school uniform are led by Millicent, who represents the forces of Light. Together they try to distract Rees by causing havoc around him.

Filming this scene is very tiring for the actors in their bizarre costumes, particularly for the man in school uniform who has to run around in various different face masks. There is only one camera in the studio and so filming it from several angles means doing it over and over again. At the end of each take, Red Rainwear breathes a huge sigh of relief while the Tall Guy is allowed to take off his claustrophobic mask, take a short break and sip from a cup of water.

Cat Power

The only actor who isn't patient under the hot studio lights is the cat. It just won't keep still while such chaos is going on around him. The only way to film the cat looking up towards the sky is to get the animal handler to stand on a ladder and call to him. The director only needs a couple of seconds of the cat looking in the



Millicent (Elizabeth Spriggs)



Sam Rees (Christopher Lee) basks in power



right direction, and when he has it on the can he shouts "Bingo!"

"Cats particularly are very independent, with minds of their own," says Christopher Lee who had several difficult scenes with the four-legged creature. "They aren't just going to sit there and do what the script demands, they're going to get bored, hot, irritated, hungry, thirsty and they're going to walk off. Can't control an animal. Very tricky."

The *Rowsees Connection* is a complex story, especially for a children's slot, but it is always brought back down to Earth by the zany humour of Megabyte. He's also the character who takes the position of the viewer who always needs things explained to him. "Yeah, I've turned stupid all of a sudden," says actor Christian Tessier. "But I do find out. I'm the one that explains it in the fourth episode."

The feeling in the studio is that this year's instalments of *The Tomorrow People* are going to be steps ahead of the previous two series.

"We had more time to it this year," says writer Grant Cathro. "Last year they had to be written extremely fast simply because of the way the shooting schedule was. This time there's been more time which is delightful. I've been able to do four drafts on this script, whereas last year we did two. The extra two drafts makes all the difference. I feel it's a really solid script this time, I'm really pleased with it."

Kristian Schmid agrees, saying if *The Tomorrow People* doesn't get a cult following this year then it never will. "I think the story's really excellent," he says. "It's written as a feature film."

Jane Killick

The cat is finally persuaded to look in the right direction



PETER GRAHAM SCOTT

CLASSIC DIRECTOR

ANCIENT stone circles that contain alien forces beyond Man's understanding. It's familiar territory for Science Fiction that's been well-trodden by old favourites including *Doctor Who* and *Quatermass*, but the concept was explored first — and most effectively — in the seven-part serial *Children of the Stones* in 1976.

Peter Graham Scott was approached to direct the series at a time when he was unhappy with the regime at the BBC. He had created *The Troubleshooters*, gone on to complete a mammoth forty-two episodes of *The Onedin Line*, but by now was looking for something a little different.

Cannes Quest

"The BBC had offered me a spy series called *Quiller*, which was not very good," he tells *TV Zone*. "As part of my quest for something else I was in Cannes. I met Patrick Dromgoole [Executive producer at HTV], whom I'd known for years.

"Patrick had this script in his hotel room. He said, 'I'll let you read the first episode, and if you want to read any more come and see me'. I said, 'Stop mucking about, give me the other six parts', but he said, 'I'll give you the other five parts and hold out on the last one'. It was really a cliffhanger, once I'd read it I said, 'Look Patrick, I've got to know!'"

Children of the Stones captured Peter Graham Scott's imagination. It concerned an English village held in thrall by the psychic forces emanating from a stone circle, which leaves the population in a state of zombie-like contentment. When scientist Adam Brake and his son Matthew arrive, they observe how friends are assuming this mental paralysis, and plan to escape before it is their turn.

"It was an interesting script. I liked everything about it. It may have been a children's story, but it was about something beyond our conception, an idea that in a way we are ruled not only by the stars

but by these stones erected by people in Neolithic times.

Ancient Powers

"There was some reason behind it, like the reason behind the pyramids. These stone circles have something to do with the stars and with some part of our brains that has atrophied. Although they didn't understand electricity, we don't understand what strange forces were attracting with these stones. This was what really fascinated me, a way of interesting viewers in 'more things in Heaven and Earth'. I said I would go down to Bristol for three months and leave the BBC."

Location filming for *Children of the Stones* took place in Avebury in Wiltshire, a small village surrounded by one of the most spectacular stone circles in the country. The director claims that it had always been the intention to shoot there.

"It was written in the script, there was no question about it. But when I went to Avebury I insisted that we put up a few extra polystyrene stones to make it look more dramatic. That led to a Dutch lady tourist, who didn't speak any English,

being asked by an assistant director to move please because she was in shot. She didn't understand, he waved her away, she bounced up against one of the stones and it fell over. She nearly had a heart attack!"

Sunshine Advantage

The location work was achieved during the glorious summer of 1976, which broke all records for its uninterrupted sunshine. "It was wonderful to be shooting that year. For the first time in my life I was able to go out with the cameraman very early in the morning and say, 'The sun's here now, and we want the sun there about eleven o'clock. We'll come back and do that scene then'. With an atmosphere piece like that, although we were shooting very fast in Avebury, we could pick a moment when the sun would be shafting just past a stone and give us a peculiar brilliant light. I don't know how much of that shows up in the tape, but it was all there in our minds."

The production team stayed in Avebury for two weeks, then moved on to the studios at HTV. "We did one episode a week for seven weeks, having made a third of



Children of the Stones
Matthew (Peter Lewis) and Sandra (Katherine Law)

it on film. At the end of it we had a match against the Avebury cricket club and I'm sorry to say we didn't beat them, because we were all fooling about and they were playing seriously."

Cast

Peter Graham Scott was delighted with the cast he assembled for the series, which included a pre-Blake's 7 Gareth Thomas, veteran character actors Freddie Jones and Ian Cuthbertson, and child actors Peter Dinklage and Katharine Levy.

"They were very good," he says, "particularly the girl, Katharine Levy. When she was supposed to be possessed she managed to get her eyes somehow de-focused so that she literally looked remote and odd."

Children of the Stones was an atmospheric and effective piece of television, but Peter Graham Scott relates suggestions that it might have overstepped the mark and became too frightening for children. He argues that the horror was never shown; it was all played by suggestion.

This was certainly complemented by a startlingly original and downright weird musical score, comprising howling, moaning, groaning, sighing voices blended together into an eerie melody.

"That came about because I was listening to the car radio, and some music came on by the Polish composer Penderecki, a theme for voices without words."

"I argued that we didn't know what Neolithic language was, but they must somehow have communicated or else how could they have put up the stones? I wanted to create a sound almost like a work song,



The Curse of King Tutankhamun's Tomb
Raymond Burr and Peter Graham Scott on location in 1980

where they're heaving away. Sidney Sager [the composer] obtained the Penderecki and heard exactly what I wanted. We booked the Ambrosian singers who really went into the spirit of it. The notes they echoed really sounded quite chilling."

Post Stones

Children of the Stones cemented a long-running working relationship between Peter Graham Scott and HTV. Lord Harlech, the power behind the station, was eager to move into co-productions, initially with Germany on *Kidnapped*, starring David McCallum, which Scott produced, wrote and directed. Further enterprises involved thirteen co-productions with Columbia Pictures in Hollywood, including the tv movie *The Curse of King Tutankhamun's Tomb*.

"It was very interesting, but we had a director who didn't share my feelings about the supernatural and had a very literal mind. He didn't understand how to create menace without menacing music or how to coax actors into a supernatural mood, which of course all the Hammer films had."

"It also wasn't helped by the

late Raymond Burr who appeared in a tuxedo with brown boot polish on his face as a curious art dealer. He was literally written in to make it saleable to the Americans."

Into the Labyrinth

Peter Graham Scott's interest in the Fantasy genre ultimately inspired him to devise his own series, *Into the Labyrinth*, which ran for three seasons between 1980-82. Conceiving the series with *Doctor Who* stalwart writer Bob Baker, Scott then went on to produce, write and direct across twenty-one episodes.

The show grew out of a hiatus at HTV television, after a new government tax ruling resulted in a loss of business with Columbia. "There was a good production unit waiting, and Patrick Drongowski said, 'Can you think of a children's series that would work in the studio in a permanent set?' So Bob Baker and I dreamed up *Into the Labyrinth*."

The series followed three children who could be transported to any Time — be it real history, or familiar scenarios from popular fiction and mythology — in search of a magical power, the Nidus, stolen from magician Rothgo by the witch Belor.

"We bent real history so that it was always different," he adds. "Robin Hood was a coward and the Sheriff of Nottingham was the one with real courage, and Guy Fawkes was the one set up by James I, who wanted big propaganda to make himself more popular with the British people. We did the Phantom of the Opera in a funny way, and also did Tutankhamun all over again using our old special props."

Once again, Scott was able to attract a sterling cast to the pro-



Children of the Stones Village power...



Into the Labyrinth
Ron Moody as Rothgo



Into the Labyrinth
Pamela Salem as Belor



Into the Labyrinth
Chris Harris as Lazlo

duction, including Pamela Salem as the evil Belor, and Ron Moody as the white sorcerer Rothgo.

"Pam Salem had done a small part in *The Onedin Line* for me. Her agent rang me, and she'd heard about this series. What I didn't know is that Pam has terrific versatility, but as we did the show we started to realize she could be a cockney woman, she could be Queen Victoria, she could be anything. She loved playing slightly over the top, which obviously we encouraged.

"I looked around for a character actor," says Scott of his quest to cast Rothgo, "and there's something odd about Ron. Fagin only worked because he portrayed terrible bottled up violence, otherwise he would never have held all those kids enthralled. With Rothgo, even though he's virtually the hero, Ron gave us a 'diabolical' quality.

New Sorcerer

Sadly, Moody only stayed with *Into the Labyrinth* for its first two seasons; for the final run a substitute sorcerer was found in the form of Lazlo, played by Chris Harris.

"With Ron there is always a quest for perfection, and having to make a new character every week was a tremendous effort. Although we had the scripts in good time, it was very complicated but he made it work because he's one of our best character actors. He finally said the strain was too much, and he had a film in America anyway. That in a way weakened the series.

"I had seen Chris Harris in a play in Bristol in which he played two twins. He brought the house down as a wonderful

comic. But he didn't have the same misanthrope. He was just a rather nice chap who dressed up, and he didn't really capture the character the way Ron had. You believed in Ron and his magic powers, but Chris was just different."

Finding suitable young performers for the three juvenile leads had also been a major challenge.

"The little girl, Lisa Turner [who played Helen], is still working and I think she now calls herself Lisa Kerry. She has a marvellous face; when someone was telling a bit of plot you could cut to her just listening, the eyes would roll and she would really be taking it in. Simon Beal [now known as Charlie Caine] was the black boy [Phail], and he was the best actor of the three and the nicest character. The other, Simon Henderson [Terry], was meant to be the dope, and he played it that way. He was the one who didn't understand and didn't want to go on, always the sad sack of the three. But gosh they worked hard. We were only allowed to rehearse with them for three hours a day, and for the day and a half we were in the studio we were only allowed to use them for about half of that time by law."

Inventive

Into the Labyrinth had the whole of history at its disposal, but very limited finances in the budget. Throughout the three seasons necessity was indeed the mother of invention.

"We had this very flexible cave set which could be anything. It could be a crypt, or the cellar under the Alamo or a cellar under Notre Dame. It was done with

a vast amount of props; we would hire truck loads and fill the set. If it was India it would suddenly look like an Indian Palace; we always made it work. We did things people hadn't done before with video trickery — magnifying people and flying them through the air. Nowadays one would be able to do it all much more easily."

Peter Graham Scott is obviously very fond of *Into the Labyrinth*, and admits that he is currently very eager to revive the format.

"I've talked to the BBC about doing it again, but they say that the special effects would take too long. But we were doing it in a day and a half every week in the studio — and finishing on time."

However, any new version of the series would not simply re-hash what has gone before. "It wouldn't be called *Into the Labyrinth*, and would be something quite different. I've lots of ideas, and we could do very much more elaborate tricks with video now. It might happen."

Scott left HTV television in 1991, and has concentrated his efforts on his own company, Mogul Television. He is currently devising a new series called *Stay Alive!*, which he hopes will be commissioned by a broadcaster soon.

"It's an adventure series about saving the environment, as no one's done it yet, about about a girl who gets mixed up in ecological adventures. With good writers and the right cast I would have thought it was a cert. But everyone says it is a 'do-gooders' programme. It isn't; I'm not going to preach to people about not using cars or not smoking — but it might remind viewers, in popular entertainment, of the real dangers to our planet — right now!"

David Richardson



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